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Weekly Review of the World's Music

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Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL. LXXX—NO. 4

NEW YORK, THURSDAY, JANUARY 22, 1920

WHOLE NO. 2076



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MUSICAL COURIER

NEW YORK, THURSDAY,
January 22, 1920.

"ZAZA" AT METROPOLITAN IS AN ENGAGING OPERA

Geraldine Farrar's Crowning Histrionic Triumph—
Music Neither Bad nor Strikingly Good—Amato
Also Wins Distinct Success—Ada Quintina a
Remarkable Stage Child—Moranzoni
Does Full Justice to
the Score

Leoncavallo's "Zaza," after long and wide travels, finally found its way to the stage of the Metropolitan Opera House on Saturday evening, January 17, and appeared to be so well liked by the public that one marvelled at the years of delay in giving the work to our local opera patrons. However, it is not so much the province of this journal to discuss managerial ethics or politics, as to report on actual musical performances, and therefore the statement is in order that whatever the reason for the extended absence of "Zaza," the work now seems to be destined for a successful run of several seasons in New York.

THE PLOT OF "ZAZA."

In the main, the opera "Zaza" follows the story of the familiar play which first scored a hit in Paris and then became the "starring" vehicle which made Mrs. Leslie Carter famous in America. It is an artificial and purely theatrical drama which handles stuff that the stage has exploited successfully as long as audiences have faced the footlights. Love, passion, deceit, anger, despair, revenge, generosity, in fact most of the primitive human emotions are touched upon, and framed in a plot that has movement, interest, and picturesqueness. The fact that the heroine is a stage lady of none too stern morals adds to the holding power of the tale so far as the audience is concerned. And by the way, Zaza emerges from the conflict as the finest personage of them all as she is the most fascinating. In the first act of the opera we find Zaza at the provincial vaudeville theater where she is appearing with Cascart, her artistic partner and lover on sufferance. Dufresne, the Paris merchant, turns up, and wins Zaza's love. There are, too, the convivial back-stage scenes of the original play, the jealousy of Zaza's female colleague, Floriana, etc. In the second act the sated and conservative Dufresne remembers his wife and child in Paris and goes there ostensibly on a business mission. Zaza escorts him to the station and on her return encounters Cascart who voices his well founded suspicion that Dufresne is deceiving her. Zaza in a tempest of rage and despair, leaves for Paris. The third act shows Dufresne's home in the capital. Zaza and her maid appear there, only to find Dufresne's little daughter who through her sweetness and prattling innocence disarms all Zaza's intentions of exposure and revenge. She goes home in tragic abandon. Dufresne, unaware of Zaza's visit to his home, reappears at her domicile and explains that he is compelled to go away on a long business trip. The impetuous Zaza then confronts him with the lie he has been living and when he learns how she has discovered his perfidy, he becomes infuriated at her daring to invade the sanctity of his domestic establishment. She tells him that she has informed his wife of everything. He is about to strike Zaza when she relents and bids him go home in peace as nothing is known there of his adventure with the too trusting vaudeville butterfly. The opera ends there, but the original play had an epilogue which shows that Zaza's grief ennobles her and through work and study she has become a great actress. Dufresne turns up again only to be sent about

his business by Zaza. In the opera libretto such an epilogue would have been a fatal anti-climax.

FARRAR AND THE MUSIC.

It may be said without any undue exaggeration that Geraldine Farrar triumphed in every way as Zaza. It is an opera that depends entirely upon the impersonator of the title role and there was no particular in which Mme. Farrar failed to live up to those exacting requirements. The first act was a perfect piece of histrionism depicting the impetuosity, coquetry, capriciousness, insidious sweetness and even occasional vulgarity of a character like Zaza. The famous undressing scene was carried out by Mme. Farrar with thoroughness and skill. The second act love scene was full of intense appeal. But it was in the pathos of the third act that the actress showed her strongest powers. Delicately, tenderly, convincingly she showed the transition from the rude anger of the vengeful vaudeville actress to the softened pity of the large souled woman of heart and imagination. So deftly and yet sincerely did Mme. Farrar delineate the

LONDON IS HAVING A BAD ATTACK OF RUSSIAN ART

In Music, as Well as in Other Things, London Particularly Feels the Domination of the Russian Elements—Albert Coates' Interpretation of Scriabin's Works Would Be a Revelation to America, Says Musical Courier's Correspondent

London, December 15, 1919.—My suspicions that the love of music, as far as England is concerned, is not confined to London, were strengthened in the course of an interview with the director of the British Music Society, Dr. Eaglefield Hull, well known to Americans as a discriminating critic and successful writer on popular musical topics. Dr. Hull reported many new accessions to the ranks of his society (which aims to foster musical activity in general, and British music in particular), and the bulk of these accessions come from the "provinces." In the provinces, he explained, people do not merely go to concerts to escape a worse form of boredom somewhere else, as the blasé, over-cultured Londoners do; they take part in the music that is being made, either as performers or as closely interested listeners. They do not "attend" these events, but "assist" at them, as the French would say. The "provinces" are the places where the great English choral societies flourish, than which there are no finer in all the world; where thousands of people congregate for the competition festivals—a sort of Olympic meet of song—and where there is singing whenever two or three are gathered together, for anything from a baptism to a wake. It is no wonder that in the great industrial centers of these provinces music schools of very high grade are flourishing, permanent orchestras are forming, from strictly home-grown material, and composers—not merely English composers, but Lancashire, Yorkshire, and Midland composers, are producing strictly home-grown art.

BIRMINGHAM REALLY "HINGLISH."

No city is more characteristic of the English province than Birmingham. It is the heart of the Midlands, the center of many industries and the nucleus of a mighty trade. It has over a million inhabitants, but in spite of that it is provincial as—say, Buffalo, N. Y. (Here's hoping that no Buffalonian will read this!) What I mean to say is that in all the amenities of life, from candy brands to shows, it leans as heavily on London as Buffalo leans on New York. Yet not so in music. Its musical life is as individual as its dialect—a very mild one, I must admit.

It does not draw on London for its orchestra (although up to the present it has no permanent one of its own) nor for its chamber music, and least of all for its singing. If Beecham were to offer it an opera house, as he did to Manchester (provided that Manchester would provide the site), it would, like Manchester, refuse. Not that it doesn't like all these things; but, being a separate and independent entity socially, it aims to be so musically. It likes music of its own making best, of its own kind, at any rate. That means, in the very nature of things, first, instrumental music next, and opera—which is an artificial continental contraption of doubtful merit and morals—last. Opera, in Birmingham—non est.

HOME MADE ORCHESTRA.

The musical life of Birmingham is centered in its venerable town hall, majestically situated on Victoria Square. (Continued on page 60.)

RUDOLPH GANZ.

On Wednesday, January 14, at Carnegie Hall, the distinguished Swiss pianist was the hero of an evening's program which presented something absolutely novel in music—the spectacle of an artist conducting the orchestral part of a concerto, while playing the piano part at the same time (with the aid of the Duo-Art). It was hard to tell for whom the audience had the more enthusiasm, Conductor Ganz or Pianist Ganz. Incidentally the latter contributed, in "persona propria," a splendid performance of the Liszt A major concerto for which Joseph Stransky and his Philharmonic men supplied the accompaniment.

harrowed emotions of the suffering Zaza that she had the larger part of her audience moved to tears. Her dramatic outburst in the last act was another piece of strong and finely executed acting.

Vocally Mme. Farrar was in excellent trim and sang her part with charm of voice, and all the singing art that is at her command.

(Continued on page 23.)

that choral music comes and opera—which is an artificial continental contraption of doubtful merit and morals—last. Opera, in Birmingham—non est.

ABOUT ENGLISH OPERA

By Romualdo Sapiro

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For many years English opera, or rather opera in English, has been the subject of much discussion and controversy. All past numerous attempts of large and small scale, attended with varying success, have not helped much to solve the problem, and very likely it will not be solved as long as present conditions continue to prevail. Let us consider these conditions.

The people interested in this question may be divided into two distinct militant groups. On one side stand all those who strongly advocate opera in the original, on the other those who clamor for opera in the vernacular. A third non-militant group, and a very large one, is that of all the opera lovers who are not particular about the text, as long as the text is good and the opera is well sung. Both the militant factions have some excellent arguments in favor of their respective views, but the third party is perhaps the wisest, for, after all, the question of language resolves itself into a question of practicability. If it were possible for a first class operatic organization to give a whole season of opera entirely in English, maintaining the same high standard, otherwise so far attained, no reasonable objection could be raised against such a plan. But no matter how large the means at the disposal of a manager, the adoption of such a course would inevitably lower at present the general standard of the performances. This statement is not a reflection upon the merits of the artists nor upon the quality of the English language. It is simply the result of a non-partial observation of existing conditions and feasibility. And, moreover, the principal obstacle against opera in English is the lack of necessity for it, until the number of operas composed in English will be sufficiently large as to justify the existence of all-English organizations.

Opera is given in the language of the country, exclusively, only in those countries which are opera producers; in those countries where the bulk of the operatic repertory is composed of native works. They are Italy, France, Germany, and in a lesser degree, Russia. Outside of these countries opera is given in the language which permits the manager to organize his company to the best advantage of art and business. That language is generally the Italian, and this for obvious reasons, chief among them, the number of operas composed in Italian, the adaptability of the Italian language for translation of operas and, last but not least, the great popularity of Italian artists. The time is not far remote when all operas were performed in Italian at our Metropolitan. It was more convenient to do so then. Now all operas are given there in their original language; a much better plan, certainly, but also much more expensive.

The plea that opera should be sung in the vernacular in order that the people can understand what "it is all about" and follow the drama with more interest, is a very weak one. When opera is sung in English the people in

the audience do not hear one-tenth of what is said on the stage; anyhow, it would not be worth while to translate nearly the whole foreign repertory into English and establish an all-English system of operatic organizations for the sake of such a meager advantage.

My knowledge of the subject of opera in English is not purely theoretical. For eight consecutive seasons I was the conductor of a London English opera company—the Moody-Manners Company—which was the largest and most up to date company that ever toured Great Britain, besides playing regularly in London in the spring. The repertory was very extensive, and the artists were either English or American born, or foreigners who could sing in good English. One of the main difficulties was the quality of the English translations. On more than one occasion I had to spend hours in making some passages of the text singable and grammatical, or make the poetical phrases agree with the musical ones in length and rhythm. I did even more than this—I translated entirely four operas into English, namely, "Rienzi," "Der Kuhreger," "La Forza del Destino" and "Romeo and Juliet," which won the approval of the critics. They were at any rate singable, rhythmical and faithful to the original text. It was a work of love.

The company above referred to was successful in every sense, artistically and financially. Yet it was only a case of opportunity, a case of local convenience. The same success could not have been achieved had not the English language been exclusively adopted. It was a plan which filled exactly a certain want, and for this reason alone it succeeded.

During the war and until very recently some operas have been sung in London in English with full acceptance in the leading opera houses. "Oberon" was sung in English last season at the Metropolitan, and "Parsifal" with new English text by the esteemed critic, H. E. Krehbiel, is promised among other revivals for this season. But all this is a matter of temporary accommodation. The solid future of grand opera in English depends principally, we might say entirely, on the size of the English repertory.

Time will come, perhaps, when the number of acceptable English grand operas will be so great as to render necessary the establishment of national opera houses in all English speaking countries. Until then all attempts at opera in the vernacular not justified by necessity or convenience are bound to fail for lack of *raison d'être*. The English language is a fine musical idiom, perfectly suited to all the demands of the vocal art, when properly mastered. No one finds any fault with it in oratorio or song. Why should it be considered less suitable for opera?

The fault is not with the language nor the artists, it is only with the scarcity of English operatic works. Let English operas come in abundance and take a leading place, then, and only then, will the English language assert and establish itself in all of our opera houses.

LONDON SURRENDERS TO GILBERT AND SULLIVAN

No Matter Who Performs, Britishers Turn Out en Masse to Hear Popular Works—Brahms' Requiem to Be Given in Old Southwark Cathedral

London, Eng., December 4, 1919.—London dressed itself in rain and fog last Monday when the Prince of Wales came home, otherwise the day passed uneventfully till eight o'clock. At that appointed hour Gilbert and Sullivan's "The Yeomen of the Guard" was revived again, for the unnumbered time, at the Prince's Theater. Of all the light operas of the heavenly twins, G. and S., "The Yeomen of the Guard" is the most definitely old English and old Londonish. It is the one straight story, without fairies, or sorcerers, or farcical judges, or impossible emperors. It appeals to the heart, it is dated by the "H. R."—Henricus Rex—King Henry on the tunics of the yeomen who guard the Tower of London, it is considered Sullivan's best Savoy work, and it is now the most old fashioned of them all and has probably the least drawing power. Strange that the 400 year old story should have gone stale in thirty-one years. It is only to run one week this time and then pass into the repertory to take its turn with the rest when the other operettas of Gilbert and Sullivan have had their chances. Like the other works of this pair, "The Yeomen of the Guard" has a style of its own. In "The Sorcerer" (1877), and "Ruddigore" (1887), the style is mostly melodrama-burlesque. In "Iolanthe" (1882), there is romantic poetry with fairies and human beings mingling in modern London—quite a new art form. "H. M. S. Pinafore" (1878) and "Patience" (1881) are satires on well known social fads of the periods. "The Mikado" (1885), with its Japanese lacquer over a body of tune and rhythm, wit and rhyme, is certainly the most popular of the Gilbert and Sullivan productions, if not the most popular comic opera ever produced. And then there are "The Pirates of Penzance" (1880), "Princess Ida" (1884), "The Gondoliers" (1889), and several more. Is it any wonder that Sullivan's music and Gilbert's wit are perennially fresh in London? So popular are these works that a great cast of unusually fine singers is not required. The public flock to hear the familiar phrases and enjoys them no matter how the pieces are given. A former member of the Savoy company told me that a company recruited entirely from the London chorus is now performing these Gilbert and Sullivan popular works with immense success throughout the provinces.

RACIAL AUDIENCES.

There are apparently several musical publics in London. The American reader must not jump to the conclusion that the public at the ballad concerts is the same public which is found at the symphony concerts or the classical and modern art song recitals. A French artist who gets the support of the French colony in London, or an Italian

who draws the Italian colony, or a Russian Jew with the help of his fellow countrymen, can each make a great London success without affecting in the least the great general British public. It is well for musicians in the smaller cities to keep this fact in mind when reading press notices from London and New York, which latter city has a greater variety of foreign colonies than London has.

During the past week a company of Russian and Jewish-Russian students who have been stranded in Switzerland during the awful turmoil in their native land has given a number of performances of choral singing, folk tunes, balalaika music, rustic dances, such as are to be heard and seen in the isba, otherwise the residence of a wealthy peasant. So much pure Russian music unimproved by extraneous art has not been heard in London before, to the best of my recollection. Unfortunately, however, the performers are amateurs and not at all of the class who frequent and perform in isbas. They are slow, unconvincing, monotonous. Perhaps professional actors and musicians could make an isba all that it ought to be. I, however, am isba-proof for a long time to come.

GOING DOWN!

A director of one of the largest music publishing houses in London told me recently that since the soldiers have come back from the war the sale of their songs in low keys has greatly surpassed the sale of the higher keys. Before the war the high keys always sold best. Has the chest development, exercise, open air made the men's voices deeper and more sonorous? If so, then perhaps there may be something after all in Bülow's dictum that a tenor is a disease. Let my tenor friends note, however, that I make no such statement.

UNDISTURBED.

Passing old Southwark Cathedral, yesterday, I saw the announcement that Brahms' Requiem was to be given by the choir with full orchestral accompaniment on Saturday afternoon, December 20. What better concert hall could be found than an ancient church where the mortal remains of men and women, famous and obscure, have been carried in to burial service and interment for a thousand years! Still, if the performance is not good, I am afraid the atmosphere of the environment will not suffice. I cannot answer for the results of Brahms' German music on the shades of Shakespeare's actor brother Edmund, the dramatists Fletcher and Massinger, the poets Dyer and Gower, and Ralph Waldo Emerson's ancestor, William Emerson, who are buried beneath the stone pavement of the church, but I will not be surprised if they say absolutely nothing about the Requiem. Gower, at any rate, is not likely to let a little music disturb a slumber that has lasted since 1406.

CLARENCE LUCAS.

Jean Verd Pays Tribute to Cincinnati

With symphony concerts thriving in New York, Boston, Chicago and Cincinnati; with opera seasons patronized as never before; with American composers striving more and more for the highest forms of musical expression, the

dawn of 1920 is brighter with promise for the future of the divine art than any year within the memory of living man. Such is the opinion of Jean Verd, who has come to America recently in the interest of pianoforte instruction. "New York is to be commended for its efforts to wrest from Europe the laurels of musical supremacy," he says, "but even a few months' residence in this country has convinced me that New York will have a friendly but vigorous rivalry with other such musical centers as Chicago and Cincinnati. As I understand the New York plan, they contemplate a special music week. In Cincinnati, I find that every week is music week from early October until late June. It is this year around devotion to music which has laid deep the foundation of supremacy of the established musical centers of Europe."

"As a newcomer in America, I should not be suspected of any marked favoritism for one community as against another. In striving to do my utmost for the upbuilding of musical art, I have found that the opportunities were greater in Cincinnati than in New York or Chicago by reason of the more general musical culture which seems to prevail there."

"I have noticed the fine attitude of the American people towards concerts. It is that of respect and reverence which is not always found in Europe. The American people seem glad to welcome something new which will improve their minds, particularly is this true in colleges. On several occasions when I was to render a program, students of the institution in the community would secure copies of the program in advance, and study the minutest details of the composition."

Monsieur Verd came to the United States several months ago to be one of the master instructors in the pianoforte department of the Cincinnati Conservatory of Music.

CROWDED HOUSE AGAIN HEARS PHILADELPHIA ORCHESTRA

Cortot Wins Triumph with Rachmaninoff Concerto—Thaddeus Rich Proves Worth as Conductor, with Kreisler as Soloist—Hagar and Bawden Score at Second Philharmonic Concert—Metropolitan Opera Presents "La Juive"—Notes

Philadelphia, Pa., January 5, 1920.—The frigid weather of January 2 and 3 failed to lessen the number, now an established crowded house numeral, in attendance at the usual Friday and Saturday Philadelphia Orchestra concerts.

The program selected was remarkable for its symmetry, musical worth, interest, and altogether enjoyable nature. Opening with Smetana's overture, "The Bartered Bride," the work was given with splendid verve and delightful intent of purpose. The tone quality of the strings was especially gratifying, while the coloring as a whole, under the guidance of Stokowski, was particularly effective and finely conceived.

The No. 5 in E minor from Tschaikowsky was the symphony chosen for presentation. And its broad lines, as well as general appeal in the way of moods and form, was presented with an assurance plus a degree of artistry that drew forth an ovation the equal of which is unleashed but few times at the Academy during a season. The work was exceptionally well played and the profound depth of it (a lesser known composition than either the fourth or sixth symphonies by the same master) was sounded to a degree heretofore but faintly touched by many wielders of the baton. The real interpretative meaning of the No. 5 lying more under the surface of the structure than many of us heretofore have realized, the work as a consequence has been charged with a certain lack of appeal from a musical and an emotional point of view. Consequently, it is not as well known as its immediate predecessor or successor. Stokowski, however, penetrated and revealed this foundational meaning admirably, and the orchestra ably seconded his thought by a well nigh perfect reflection of the conductor's desire and intent.

Alfred Cortot was the soloist on the occasion, playing the Rachmaninoff No. 3 concerto in D minor. The work is a tremendous composition and it would require a number of hearings, as well as a close study of the score, to give a comprehensive opinion pertaining to the philosophy, ideal and aesthetic principles which prompted its inception. Cortot played the titanic concerto with dignity, assurance and magnificent art ability. His exquisite tone, masterly technic and thorough dynamic control earned a perfect furore of applause for him. Finally, Cortot brought Stokowski to the fore that he, too, might share in the ovation. Rachmaninoff, who had appeared in recital at the Academy on Saturday afternoon, was ensconced in a box during the Saturday evening performance, but when Cortot finished his remarkable exposition of Rachmaninoff's work, the Russian pianist-composer made a hasty exit, thereby humbly permitting Cortot with Stokowski and his forces to receive the entire plaudits of the big audience.

THADDEUS RICH PROVES WORTH AS CONDUCTOR.

One man's loss is another's gain, and because Conductor Leopold Stokowski is suffering with a severe case of neuritis, Assistant Conductor Thaddeus Rich was enabled to give another proof of his splendid ability as an orchestral leader in the Symphony's concerts of Friday, January 9, and Saturday, January 10.

The program opened with the "Fidelio" overture of Beethoven, Mr. Rich at once emphasizing his power to keep his forces under control and to bring out the manifold beauties of the works he is interpreting. A splendid reading of the Schumann symphony in C major closed the program, the orchestra playing with remarkably praiseworthy effect under Mr. Rich's authoritative guidance, with excellent coloring, ensemble and rhythmic effects.

Fritz Kreisler was the soloist, playing the Brahms concerto in D with all the wealth of tonal beauty which invariably characterizes his work. His splendid art called forth its just due of enthusiastic praise.

HAGAR AND BAWDEN AT SECOND PHILHARMONIC CONCERT.

Before an audience that left no seat vacant in the Schubert Theater on Sunday evening, January 11, the Philha-

(Continued on page 56.)

SPALDING

FROM COAST TO COAST—EVERYWHERE

Like the ancient masters of the violin, he touched—and glorified. He melted technical exactness into flowing and decorative detail. He clothed dull and repetitious measures with the rich body, the warm glow, the flowing progress of his tone.—*H. T. Parker in the Boston Transcript.*

Mr. Spalding, whose attitude toward music is quite similar to Kreisler's, in that both are rather high priests in the ministry of beauty than acrobats in the circus of technic, played a concerto whose andante is especially full of lovely melody with proper appreciation of this factor; and Kreisler himself sat in the audience and applauded long and vigorously.—*L. L. Cline in the Detroit News.*

He is an aristocrat of the violin, and ever maintains that cast without compromise.—*Herman Devries in the Chicago American.*

His playing was an achievement of finished artistry, both as to tone production and clarity of expression.—*Wilson G. Smith in Cleveland Plain Dealer.*

Spalding is easily America's greatest violinist. He is just as truly one of the world's greatest masters of the violin.—*Margaret S. Sanford in the Omaha Bee.*

Long drawn-out notes of molten gold. Then shining white silver spun out to the fineness of fairy-web gossamer. The audience almost held its breath in a wonder of delight at pictures of such astonishing beauty. It took a master violinist like our own American, Albert Spalding, whose naturalness and sanity as a star violinist made a big hit, to do it. He is at the top of his profession, a violin maestro, and yet he is normal and not freakish.—*Josef MacQueen in the Portland Oregonian.*

Reposeful dignity and authoritative surety are the salient characteristics of Spalding's playing. His poise is that of a master. His eloquence of tone has behind it the assurance of power; a techni-



Photo by Mishkin, New York

cian of virtuosic skill. His tone is always firm, positive and virilely persuasive, and his vision of beauty is always clear and undimmed.—*Ray C. Brown in the San Francisco Chronicle.*

Albert Spalding with his wizardly violin enchanted all with the beauties of the Beethoven concerto. It was a great satisfaction to note this painstaking artist and to feel that he is one to whom every American can point with just pride. He has all that the greatest have and a something of refinement which few have possessed.—*Carl Bronson in the Los Angeles Herald.*

There was a moment's intense silence as the last note of the molto vivace movement of the Mendelssohn concerto died away. Then wave after wave of tumultuous applause swept the house. The demonstration was well deserved for Albert Spalding has taken his place

among the few great artists of the violin and today his playing is bigger and more brilliant than ever before.—*Aileen Brong in the Spokane Telegram.*

He played with a finish, an authority, and a tonal beauty that proved him a master. His interpretation was one rich in sincere, sane sentiment and true poetry.—*W. L. Hubbard in the Chicago Tribune.*

There may be several who can surpass him in spectacular, trick technic, but there is no American violinist today who can approach him in beauty of tone and sane understanding interpretation.—*Edwin J. Stringham in the Denver Rocky Mountain News.*

Mr. Spalding played with authority, breadth, elegance and refinement. He obtained a rich, full tone and his clean bowing and intelligent handling of the notable work brought him unbounded approval.—*Charlotte Tarsney in the Detroit Free Press.*

He easily takes first rank, not only among the American virtuosos, but he should be classed with the great violinists in the category in which such artists as Elman and Heifetz belong.—*Maurice Rosenfeld in the Chicago Daily News.*

The young virtuoso may be fairly said to have electrified the large audience. Spalding gave an exhibition of violinism readily comparable with the best heard here from all players fit to stand by Fritz Kreisler. His tone at all times was rich, beautiful and full.—*Richard Spamer in the St. Louis Globe-Democrat.*

The superlative art, and the deep-seated musical qualities of the great American violinist never have been displayed to better advantage. At the close of the fantasy Spalding received an ovation equal to that accorded Kreisler.—*Albert C. Wegman in the St. Louis Times.*

Spalding has become one of the elect who can preach the gospel of beauty with irresistible eloquence.—*Henry T. Finck in the New York Evening Post.*

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MAY PETERSON is endowed to a remarkable degree.—Philip Hale, in Boston Herald.

A VOICE and style of unusual beauty.—The New York Times.

YOUNG aspiring artists can well take her for a model—Sacramento, Cal., "Bee."

PETERSON'S voice is of rare beauty.—New York Evening World.

EVEN quality, well controlled and flexible.—Chicago Evening Journal.

THE manner in which she completely captivated her audience was proof of her power.—San Francisco Bulletin.

EVEN before she sang she made a hit with her audience.—Raleigh, N. C., News and Observer.

RESPONDED to rapturous applause—Richmond Va., Times-Dispatch.

SHE is possessed of one of the loveliest voices on the concert stage.—New York Herald.

ONE can listen long to such a voice.—New York Sun.

NO singer here in recent years came up to the standard Miss Peterson set last night.—Salt Lake City Tribune.

The Engagements of One Year



Photo by Ira L. Hill

February	2nd, 1919	Metropolitan Opera House, New York City	May	10th, 1919	Petersburg, Va.
"	4th	Detroit, Mich.	"	12th	Macon, Ga.—Festival
"	18th	Greensboro College, Greens- boro, N. C.	"	14th	Jacksonville, Fla.
"	21st	Whitworth College, Brook- haven, Miss.	"	16th	Raleigh, N. C.
March	1st	" Salt Lake City, Utah	"	17th	Petersburg, Va.
"	5th	Portland, Oregon	"	18th	Petersburg, Va.
"	6th	Tacoma, Wash.	"	19th	Roanoke, Va.
"	11th	Los Angeles, Calif.	"	20th	Roanoke, Va.—Shriners
"	14th	Claremont, Calif.—Pomona College	"	22nd	Raleigh, N. C.
"	17th	Fresno, Calif.	"	24th	Rocky Mount, N. C.
"	18th	San Francisco, Calif.	January	25th, 1920	Columbia, S. C.
"	19th	San Jose, Calif.—College of the Pacific	"	25th	Newport News, Va.
"	22nd	San Francisco, Calif.	February	3rd	New York City—Aeolian Hall —Swedish Concert
"	25th	Sacramento, Calif.	"	5th	Indiana, Pa.—Normal School
"	27th	Reno, Nevada	"	6th	Grinnell, Ia.—College
April	4th	" Faribault, Minn.—St. Mary's College	"	9th	Oshkosh, Wis.
"	9th	Kalamazoo, Mich.—State Nor- mal School	"	10th	Newark, N. J.—Robert Treat School
"	21st	New York City	"	12th	Poughkeepsie, N. Y.
"	28th	New York City	"	13th	New Brunswick, N. J.—Rut- gers College
"	29th	Newark, N. J.	"	16th	Brooklyn, N. Y.—Apollo Club
			"	17th	Montreal, Canada
			"	19th	Montreal, Canada
			"	22nd	Toronto, Canada
			"	23rd	Pittsburgh, Pa.
			"	25th	Cleveland, O.
			January	25th, 1920	Utica, N. Y.
			"	25th	Amsterdam, N. Y.
			February	3rd	Paterson, N. J.
			"	5th	Goldsboro, N. C.
			"	6th	Fayetteville, N. C.
			"	9th	Gainesville, Ga.
			"	10th	Anderson, S. C.
			"	12th	Atlanta, Ga.
			"	13th	Selma, Ala.
			"	16th	Daytona, Fla.
			"	17th	Miami, Fla.
			"	19th	Valdosta, Ga.
			"	23rd	Rome, Ga.
			"	27th	Duluth, Minn.

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is preparing the program she will sing at her New York recital, under the guidance of a world famous musician. The program will have several first time songs. Time and place will be announced later.

W. C. D.



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"LOUISE" HAS ITS FIRST AND ONLY CHICAGO PERFORMANCE

With Garden in Title Role, Charpentier Work Wins Huge Success—Raisa Triumphs in "Norma"—New York to Hear Company Next Week

"L'AMORE DEI TRE RE," JANUARY 9.

"All passes—art alone survives." Never before in the history of the Chicago Opera Association was the truth of this saying more definitely proved as when "L'Amore Dei Tre Re" was given its first performance of the season with a cast totally different from the one heretofore heard at the Auditorium. For the first time in her career Mary Garden sang a role in Italian. Several years ago she essayed the part of Tosca which, however, she sang in French with the exception of the "Vissi d'arte," which was sung in Italian, but in this instance she sang all the role in the language in which it is written. Her diction was exquisite and her enunciation better than her French. Mary Garden, long recognized as one of the most distinguished figures on the operatic stage, rose as Fiora to greater heights, attaining in the rôle the summit of Parnassus. Not only was she marvelously beautiful and acted as well as a Duse, Bernhardt, a Barrymore or a Marlowe, but she sang the music exceptionally well. Her voice never sounded so fine. It seemed bigger, more agreeable to the ear, and indeed an organ voluptuous, well suited to render the most subtle demand of the composer. If vocally she was admirable, histrionically she was no less effective. Such a Fiora will live in the annals of grand opera, as every motion had its raison d'être. Garden has brains and she knows how to use them. Her conception of the part is as unique as it is well conceived. In the Death Scene her acting was so poignant as to accelerate the pulse of the spectators, who at the conclusion of the act broke forth in tempestuous plaudits, recalling the heroine with the other principals, conductor and composer, seventeen times before the curtain, and as the claque in this instance was conspicuous by its absence, the genuine success won by this artist and her colleagues showed conclusively that paid hands are not a necessity in any opera house. Much more could be written regarding Mary Garden's stupendous and wonderful delineation of Fiora, but space forbids. Let it be said, however, that she found in the rôle the best part of her career, and that in itself speaks volumes.

Edward Johnson was a lovable Avito which he endowed with his gorgeous voice and which he dressed handsomely. Both through his acting and his singing the brilliant American tenor strengthened the splendid opinion formulated at the time of his debut here in "Fedora." He is a staunch member of the company, with which no doubt he will be connected for many years to come.

Carlo Galeffi, who created in Milan, at La Scala, the rôle of Manfredo, left no doubt why Montemezzi chose him as first interpreter of the part. He achieved it in bigger things than his predecessors. Always beautifully costumed, Galeffi knows how to carry himself on the stage and he gave distinction to the rôle. He was a forceful Manfredo, one who knows how to sing and act, thus deserving the respect and admiration of the listeners who associated him with the first honors of the night.

Virgilio Lazzari was good as Archibaldo. The young Italian bass has done much in the past, but though the rôle is a little too heavy for him, especially in the first act where he had great difficulty in reaching some F's, he nevertheless found it the best vehicle to show conclusively all his resources. Small of figure, Lazzari made up so well that he appeared a bigger man than he really is, and after a few more performances he should find himself completely at ease in one of the best roles ever written for a bass. The other parts were satisfactorily rendered but the chorus was more boisterous in the last scene than usual, and this is regrettable, as the work of that body of singers had since the beginning of the season been uniformly good.

Gino Marinuzzi was at the conductor's desk, dictating the difficult score by heart, which is in itself remarkable, and, due to this, probably the Montemezzi score had never had such illuminating reading in this country. Marinuzzi is not only a great musician, a man with a stupendous memory, but a real master who should be crowned a genius if only for the wonderful interpretations accorded the remarkable Montemezzi score. "L'Amore Dei Tre Re" was witnessed by a large and demonstrative audience in which were recognized many of the artists of the opera, all of whom were found to be most enthusiastic at the conclusion of the opera. The performance of "L'Amore Dei Tre Re" added lustre to the Chicago Opera Association.

"RIGOLETTO," JANUARY 10.

The value of an artist to the management of any company is gauged by the box office receipts. Ruffo is one of the few names to conjure with in the operatic world, as whenever billed the management feels confident of a sold-

out house, and this was again in evidence when "Rigoletto," with the famous baritone appearing in the title rôle, was given. Ruffo counts innumerable admirers and a few detractors; the latter will reproach him for taking some liberties with the music and for some exaggerations in his acting, but all will be unanimous in proclaiming him a unique baritone. Ruffo is not conventional. He does not believe in tradition, but is an advocate of individualism. When he sings Rigoletto he is Rigoletto, maybe not the Rigoletto of Verdi or of other baritones, but Ruffo's own conception of Rigoletto, and in this he is sincere, as he invites, by so doing, criticism. His stentorian tones combined with his mastery of the stage astounded the audience which fed him heartily and insisted on a repetition of the finale of the third act. Repetitions were the order of the day, as, besides repeating the duet just referred to, Florence Macbeth was asked for a repetition of the "Caro Nome" and Schipa was also compelled to repeat "La Donna e Mobile." Thus the three principals shared equally well in the esteem of the people.

Florence Macbeth knows how to make up and she looked a frail, lovable Gilda, beautiful to look upon and delightful to the ear. She sang ravishingly and her clear, steady and well schooled voice made her the heroine of the day. Her high E's rang out bell-like and added much to her success, which was of huge dimension.

Tito Schipa repeated his excellent delineation of the Duke; and as, by now he understands better the public in this part of the world, he refrains from some of the tricks so necessary in South America which were present at the time of his debut. At present his Duke cannot be improved upon. Handsome, young, beautifully costumed, he has the allure of the Duke he portrays so well, yet his acting had the alertness, gaiety, nobility and dignity demanded. Vocally, he gave of his very best and this means that the connoisseurs of bel canto were highly satisfied and the others equally pleased with his superb vocalism. The Maddalena of Claessens was adequate, and the Sparafucile of Arimondi, as ever, virile and sinister, while the Monterone of Constantine Nicolay helped to make the closing of the first episode a poignant moment in the drama.

If Macbeth, Ruffo and Schipa were the stars on the stage, there was another standing on the conductor's platform. Marinuzzi was perhaps the greatest star of the day. Directing, as he generally does, without the aid of notes, he conducted not only his orchestra to victory, but also the chorus and principals, and he shouldered the full responsibility of this and other operas so well since his advent in Chicago as to preclude many more enjoyable performances not only this season, but also in years to come. He is the conductor par excellence, well deserving of popularity already acquired not only through his musicianship and magnetism, but also by his modesty and his devotion to his men, who love him as a fellow man.

"TOSCA," JANUARY 10 (EVENING).

In the evening "Tosca" was repeated with Raisa singing the title rôle.

"CARMEN," JANUARY 11.

An extra performance of "Carmen" was given before a packed house on Sunday afternoon with Mary Garden in the title rôle. The balance of the cast was the same one heard at a previous performance, with the exception of John O'Sullivan who replaced Charles Fontaine as Don Jose. The distinguished Irish tenor was suffering from an attack of laryngitis and labored valiantly all through the performance. Likewise Nina Morgana was not at her best as Micaela. After the performance it was heard that O'Sullivan's indisposition, although not serious, had been most painful. It was also learned that Morgana's physician was fearful that the young singer's ailment was more serious, as a first examination revealed at strong tendency toward pneumonia. The ballet, headed by Pavly and Oukrainsky, was, as heretofore, one of the hits of the season. Very little space has been given these famous dancers and their corps de ballet in these columns. As much comment is due them and as space is scarce just now, at the close of the New York season, a special review will be given them under a separate heading, covering not only this opera, but all the other works in which they have appeared so successfully this season.

"NORMA," JANUARY 12.

"Norma," the opera in which Raisa will make her New York debut, was repeated with the brilliant singer at her best. To dwell again on her performance is unnecessary.

She was ably seconded by Myrna Sharlow, Alessandro Dolci, and Virgilio Lazzari. Marinuzzi conducted.

"THE OLD EAGLE" AND "PAGLIACCI," JANUARY 13.

"Pagliacci" brought forth the cast heard the previous week, including Titta Ruffo, Myrna Sharlow, Forrest Lamont and Desire Defrere. Marinuzzi conducted. Preceding the Leoncavello opera, the first performance this season of Gunzburg's "The Old Eagle" was given, which had its American première three years ago, presented by the Chicago company, but with a different cast. The interpreters of the initial night were Rosa Raisa, Charles Dalmore and Alfred Maguenat. Those of the present cast were Yvonne Gall, Georges Baklanoff, Charles Fontaine. Defrere, who sang at the first performance, reappeared in a small part. If the music and plot had been on a par of excellence with the work of these singers, "The Old Eagle" would have met with considerable success, but unfortunately it fell as flat on this occasion as was the case when the opera was first presented behind the footlights of the Auditorium. It has little to recommend it to other impresarios and was only repeated because of the friendship of the management toward the director of the Monte Carlo Opera House.

"LOUISE," JANUARY 14.

Charpentier's "Louise" had its first and only performance of the season with Mary Garden appearing in the title rôle. She sang gloriously and her portrayal, excellent as it was in the past, is even more remarkable today for with added years the Garden of today seems younger than the one of yesterday. She looked ravishing to the eye and her Louise will be remembered for its loveliness if for no other reason. Charles Fontaine who has sung the rôle of Julien innumerable times at the Opéra-Comique in Paris, essayed for the first time the part here. That he came through with flying colors goes without saying, as he has all the requisites necessary to bring out the good humor of the character and he made a splendid foil for Garden. The Father of Dufranne has long been recognized as a classic of the operatic stage. His portrayal was (Continued on page 50)



Jan. 10, 1920

THE PITTSBURGH SUN

FREDERICK GUNSTER PLEASES AUDIENCE

Teachers Puzzled Concerning Character of Singer's Unusual Voice.

Frederick Gunster, tenor, was the attraction last night at Carnegie Hall. He is a singer of pleasing personality, and with a voice of unusual sweetness. Was he a baritone with a high voice or a tenor with a low one? The vocal teachers are still arguing about it. Whatever the range might be the quality was there.

The opening numbers were done

FINE "RIGOLETTO" PERFORMANCE STAGED IN BALTIMORE

Manhattan Grand Opera Company Productions Recommended—Homer, Kreisler, Claussen, Moiseiwitsch, Hofmann and Max Rosen Among Artist Attractions—Flonzaley Quartet Praised

Baltimore, Md., January 3, 1920.—Exceedingly smooth and fine was the presentation of Verdi's "Rigoletto" by the Manhattan Grand Opera Company on December 23 at the Lyric. Dramatically and musically it reached a high standard. Those in the cast acted their roles well and their voices were suited to the parts assigned them. Lillian Gresham, the American soprano, who made her initial appearance in the role of Gilda, sang the coloratura parts with great beauty and flexibility, and won much applause after her rendition of "Caro Nome."

Giorgio Pulati gave a forceful and dramatic delineation of the buffoon, Rigoletto. In his quest and plea for the restoration of his daughter when she is imprisoned in the Duke's palace he passes from the jesting mood to the deep, passionate and imploring one with ease, portraying the emotions of scorn and supplication with artistry. He lives vitally in the character of Rigoletto, and the audience felt the power of his histrionic abilities, as well as his vocal art, the moment he appeared on the scene. His voice is also peculiarly fitted to that of Lillian Gresham's, and the duets, "Veglia o donna" and "Tutte le feste all tempio," were splendid bits of vocalism.

Pilade Sinagra appeared to advantage as the dashing Duke, and his full and sonorous voice was enjoyed in "E il sol dell'anima" and "Parmi veder le lagrime."

Irwin Millar as Monterone also manifested decided vocal ability, and Ernesto di Giacomo was good in the role of Sparafucile. Elinor Marlo, who was heard December 22 in the role of Mercedes in "Carmen," took the part of Maddalena in the place of Henriette Wakefield, who was scheduled to sing. Others in the cast were Irwin Millar as Monterone, Henry Faust as Marulla, Luigi Finni as Borsa, Alma Falco as Contess Ceprano, Elinor Marlo as Giovanna, and Lela Cadman as the Page.

The orchestra, under Adolph Schmidt, was in excellent pitch and performed admirably, entering fully into the spirit of the opera, and well deserved the applause given by the audience. The choruses also showed careful training.

BOSTON SYMPHONY AND LOUISE HOMER.

The Boston Symphony Orchestra, with Louise Homer, contralto of the Metropolitan Opera Company, as the soloist, won fresh laurels in Baltimore on Wednesday, December 3, at its second concert of the season in the Lyric. Louise Homer, now at the height of her popularity, interpreted "Ombra mai fu," from Handel's "Xerxes," and "O Don Fatale," from Verdi's "Don Carlos," with dramatic ability and command of all her vocal resources, a rich, sonorous and flexible voice. She was well supported by the orchestra. At the close of "O Don Fatale," sung with much vigor and artistic finish, the audience applauded vociferously, again and again recalling the artist, who gracefully bowed, first to the audience and then to the orchestra, but, adhering to the usual custom of the symphony orchestras, declined to give any added numbers.

Outbursts of applause followed the orchestra's rendition of Tchaikovsky's symphony "Pathetic," under the baton of Pierre Monteux. The number, so hectic

in its emotionalism, was well presented, particularly the third movement, the march-scherzo, in which the overwhelming energy of the symphony and passionate despair reached its climax. In the second movement, through all the wild revelry depicted by the unnatural rhythm, the drum is heard in fatalistic tone as a reminder of the death that waits for all. The symphony has been called the suicide symphony, and it certainly embodies all the accumulated melancholy, the unrest and volcanic passion of the composer's life, given at the close in perfect abandonment.

It seemed rather unfortunate that another passionate number, "The Tragedy of Salome," by Schmitt, should have been given, because an audience can stand but one stirring of the depths of emotion during an evening. The suite was played well, exceedingly so, but it came as an anti-climax.

PHILADELPHIA ORCHESTRA OFFERS SPLENDID PROGRAM.

Leopold Stokowski's careful training in the matter of nuances was noticeable on December 8, in the splendid performance of the Philadelphia Orchestra at the Lyric. Ample opportunity was likewise afforded by the program for the display of the conductor's tempestuous nature, the orchestra's reading of Rimsky-Korsakoff's symphonic suite "Scheherazade" being remarkably fine, calling forth thunderous applause. The overture, "Don Giovanni," composed by Mozart in a single evening, with its impressive chords and weird modulations on the violins, its vigorous phrases and tender melodies, opened the program. This was followed by Schubert's "Unfinished" symphony in B minor. The "Band from Quakertown" was particularly good in this number, and well merited the praise received at its close. The cellos, that carry, perhaps, one of the sweetest melodies of the symphony, were in splendid harmony.

In the last number, the "Scheherazade," after "A Thousand and One Nights," Stokowski and his orchestra were at their best. Here the climax of the leader's art as a tone painter was reached, and the fantastic, dreamlike result was so alluring that it seemed to cast a spell over the audience, who after the last notes had died away declined to leave the house, but remained to recall the leader again and again.

KREISLER WITH NEW YORK SYMPHONY GIVEN OVATION.

Unusual was the ovation that greeted Fritz Kreisler, the great violinist, when he made his appearance, December 17, in the Lyric Theater, as the soloist of the Symphony Society of New York. Every seat in the house was taken three days in advance, and in the rear of the Lyric there were standees two rows deep. In addition, almost as many, unable to procure seats, were turned away.

A request was sent in to the board of police commissioners yesterday morning from the 113th Field Hospital, Twenty-ninth Division, Post of the American Legion, asking that a permit be refused for the performance of the violinist because he served in the Austrian army against the Allies. But in view of the fact that his attitude during the United States' participation in the war had been unquestioned, the police board declined to grant the request.

The orchestra under its skillful conductor, Walter Damrosch, presented Charpentier's symphonic suite, "Impressions d'Italie," with rare charm. It was program music that really left definite impressions, and needed little imagination to define the cello melody in the third movement as a canzona sung by the muleteers, or the gentle thirds of the flute as the humming of the Italian girls. One instinctively recognized it. This number was followed by Beethoven's concerto in D, with Kreisler as the soloist.

When the Austrian violinist came on the stage there was a prolonged clapping of hands, lasting for several minutes, and from the moment he first drew his bow until he lifted it at the close of each movement, the audience listened in admiration, and then came torrents of applause. Adjectives can but poorly express the witchery of his playing, the imaginative quality, and the unique appeal he makes to all that hear him. In addition to a mastery of technic, that he seems to accept as a matter of course, are the sincerity of his playing (Continued on page 66).

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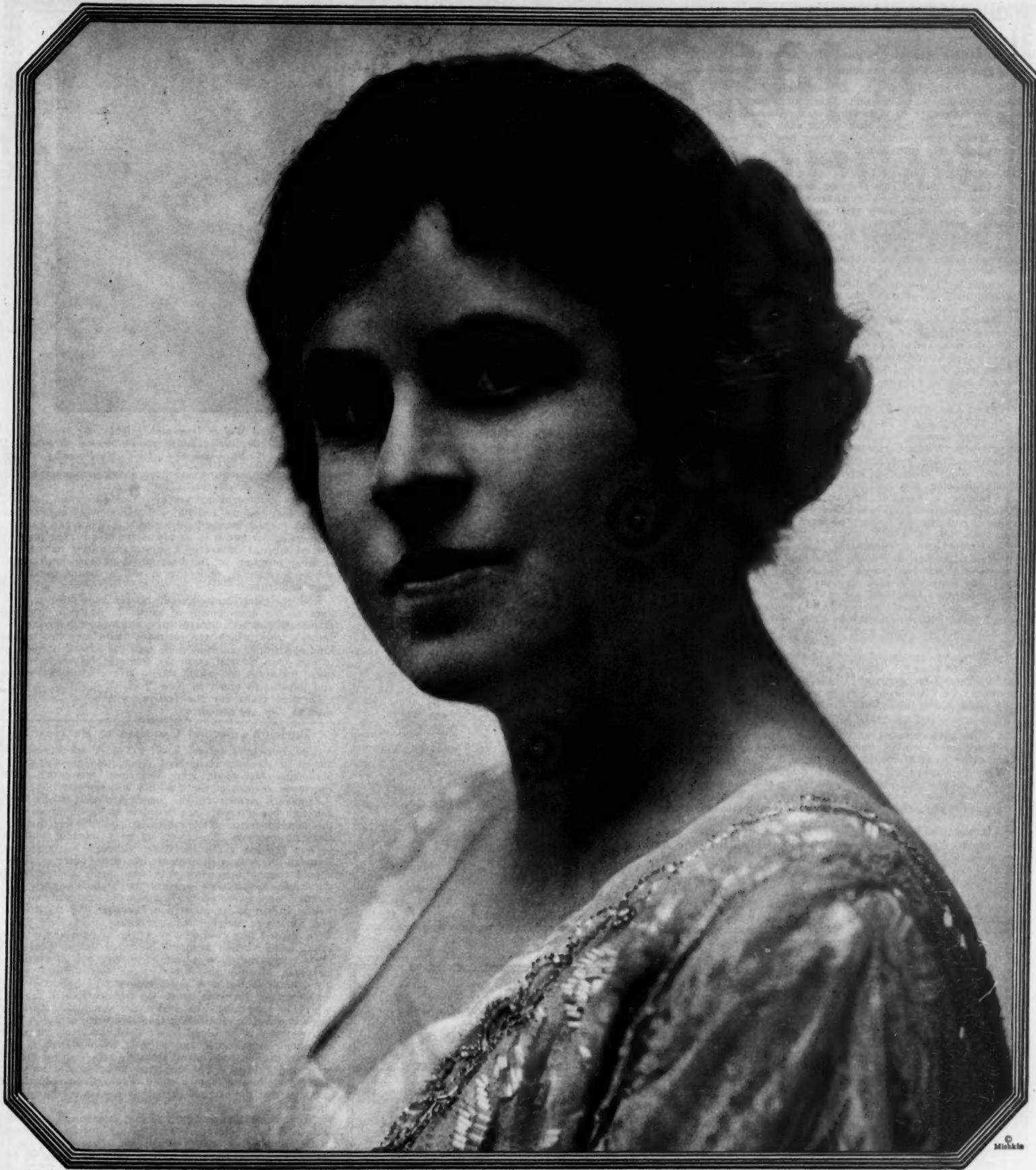
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ENTHUSIASTIC COLUMBUS AUDIENCE APPLAUDS ELMAN

Violinist's Fine Recital Delights His Admirers—Fanning and Wiley Pupils Presented in Recital—Notes

Columbus, Ohio, January 10, 1920.—Mischa Elman included Columbus in his present American concert tour, playing here January 8, under the local management of Kate M. Lacey. A raging sleet storm kept many ticket holders from Memorial Hall, but those who braved the elements were very enthusiastic.

Elman was in fine fettle; his playing was flawless, revealing his fine command of the violin and wonderful interpretative facility. The program opened with Lalo's "Symphonie Espagnole." The andante movement was particularly lovely, the many runs and pizzicatos of the allegro so perfectly executed winning hearty applause. Wieniawski's "Faust Fantasie" presented various intricacies of style which were easily surmounted by the artist. The third group contained Elman arrangements of a "Song Without Words" by Mendelssohn; "Scarf Dance" by Chaminade, "Nocturne" by Grieg, and "Contre Danse" by Beethoven-Seiss, of which the last seemed the favorite. Two encores followed: Winteritz's "The Blue Lagoon" and Delibes' "Passepied," Bruch's "Kol Nidrei" and Sarasate's "Gypsy Dances" and splendidly rendered brought the program to a close and won an encore. Josef Bonime played splendid accompaniments.

Elman has established his popularity in Columbus and there will ever be a strong demand for and appreciation of his art here.

FANNING AND WILEY PUPILS PRESENTED IN RECITAL

Cecil Fanning and H. N. Wiley collaborated in a students' recital, January 9, at the Wiley studios, Mr. Fanning presenting Violet Carter, soprano; Genevieve Schroeter, mezzo-contralto, and Ray W. Humphreys, tenor, and Professor Wiley presenting Mildred Sheatsley.

Miss Schroeter displayed a powerful and beautiful voice, singing a pastoral by Varacini, "Sylvelin" by Sinding, Vanderpool's "Then Speak" (words by Cecil Fanning), and the air from "Nadeschda," by Goring-Thomas.

Miss Carter has a sweet and clear soprano which showed to advantage in "Vieille Chanson" by Bizet, the two popular Vanderpool songs, "Values" and "I Did Not Know," and Denza's "A May Morning."

Mr. Humphreys sang with much feeling "It Was Not So To Be" from Nessler's opera, "The Trumpeter of Sakkingen," "The Bells of Youth" by Oley Speaks, "Sorter Miss You" by Clay Smith, and "Wake Up" by Montague F. Phillips.

Miss Sheatsley was heard in the D minor toccata and fugue (Bach-Tausig), "Irish Song" and "Shepherd's Hey!" by Percy Grainger, and "Moreau de Concert" (for two pianos) by Chaminade, Professor Wiley playing the second piano in the last named work.

CHRISTMAS MUSIC.

Two fine performances of Handel's "The Messiah" were heard in Columbus during the Christmas season. On December 30 at Memorial Hall, under the auspices of the Women's Music Club, a municipal chorus, directed by Samuel R. Gaines, sang the oratorio. The soloists were Alice Turner Parnell, soprano; Maude Wentz MacDonald, contralto; Edgar Sprague, tenor, and Herbert Eagleson, bass.

The Welsh Presbyterian Choir gave a wonderful presentation of the famous choral work with Robert W. Roberts conducting.

One of the finest Christmas programs offered in Columbus was that at First Congregational Church, where a morality play entitled "The Dream of Mary," with incidental music by Horatio Parker sung by the boys' choir, was given. The soloists were Mrs. Raymond T. Brower,



Leopold Damrosch (left), founder of the New York Oratorio Society, and Walter Damrosch (right), the organization's present leader as well as conductor of the New York Symphony Orchestra, under whose musical direction New York will have a spring festival from April 6 to April 11. (W. Damrosch photo by P. MacDonald.)

Extensive Plans for New York's Festival

Those in authority are exceedingly busy planning for the big music festival which is to be held in New York from April 6 to April 11 under the auspices of the New York Oratorio Society under the musical direction of Walter Damrosch.

Forty years ago, Leopold Damrosch, father of Walter Damrosch, directed the first important music festival in New York. The two organizations of which he was the founder—the New York Symphony and the Oratorio Societies—formed a nucleus for the undertaking, as they do today. Audiences of 8,000 packed the Seventh Regiment armory nightly for six performances. People came from all over the country to attend. Even those whose interests were not musical were drawn in by the magnitude of the affair. Walter Damrosch, then a boy of sixteen, drilled two of the choruses for this festival. He and Anne Louise Carey, who was a great contralto of that day, are the sole

survivors of the principal participants of the music festival.

The forthcoming festival will undoubtedly equal, and perhaps surpass, its predecessor both in scope and quality. Its avowed purpose is to supply an impulse for the promotion of musical culture by a presentation of a varied and exciting program of the best music on such a gigantic, almost spectacular, scale that it will be bound to attract huge audiences.

Both the elder Damrosch and his son have devoted their lives to the development of music in America. Walter Damrosch has been able to carry on to a real success his father's work, which was for many years subjected to unkind opposition. Each of these men has wished to embody in one great musical event the fruits of his work and to make the event one which should give a fresh expression and impetus to music in New York.

Detailed plans for the festival will be announced as soon as they are complete.

Burleigh's Second Concerto to Be Heard

Cecil Burleigh's second concerto, in A minor, will be played at Aeolian Hall, New York, on January 22 by Madeleine McGuigan, who performed this work with enormous success at the Stadium last summer.

Francis J. Armstrong, the Seattle violinist, thinks Cecil Burleigh has uttered a new word in violin literature with this new concerto. Mr. Armstrong says: "I feel that the Burleigh concerto, No. 2, op. 43, is a splendid addition to our genuine violin literature, although many players complain it is too inadequate for their powers. They should receive this work with open arms and tears of thankfulness that their prayers for 'something new and worthy' are answered. The thematic material is distinctly Indian in its suggestion, however, the themes are Mr. Burleigh's and not tribal melodies. This fact, I believe, caused him considerable worry in naming the concerto, as to whether it should be called 'Indian Concerto' or left to stand upon its merits without ethnological assistance. Happily the latter course was decided upon, although it is the first violin concerto of importance to be built upon thematic figures so truly Indian in feeling, which is something new under the sun. Mr. Burleigh has succeeded in eliminating from his work a fault which is frequently to be found in standard concertos, viz., that of undue lengthening and padding. The result is admirable in the consequent strength achieved by directness and brevity. The concerto is splendidly effective for the violin and from a study of the piano reduction I am sure that the original orchestral score must be equally effective.

"The themes in the first and last movements are characterized by a clever contrasting of Indian abruptness with that lyrical beauty which we always look for in violin music. I know of nothing more satisfying in this respect than the second theme of the last movement which sweeps on majestically to a very characteristic finish. The 'Chant' is the shortest slow movement on record, but it is a charming bit of melody, haunting in its simplicity.

"I hope to see this work on the programs of many violinists as a tribute to so fine a composition by an American. I intend to use it myself and hope to be the first to introduce it to Seattle audiences."

Anderson Is Very Well Indeed, Thank You

Many inquiries came into the office of Walter Anderson, the New York concert manager, last week, on account of the death of Walter R. Anderson, a Fifth Avenue art dealer. The concert manager's middle initial is also R., which led to much confusion and distress among his friends, but he was happy to assure all of them, as Mark Twain did, that the reports of his demise had been greatly exaggerated.

Mme. Schumann-Heink III

Ernestine Schumann-Heink returned to her home at Grossmont, Cal., a few days ago suffering from a severe cold, and her physicians, fearing pneumonia, ordered her to take a complete rest in bed. All her California dates up to February 10 have been cancelled.

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Brooklyn Citizen.

"Harrold causes long interruption by almost ceaseless applause."

Brooklyn Daily Times.

"Harrold debut triumph for American tenor."

Philadelphia Ledger.

"Harrold electrifies audience."



To Richard Hageman
My friend and
with sincerest gratitude
your splendid assistance
in the preparation of my role
Orville Harrold

"To Richard Hageman, my friend and coach, with sincerest gratitude for your splendid assistance in the preparation of my roles."

Philadelphia Bulletin.

"Tenor given ovation for first act aria."

New York Times.

"Orville Harrold triumphs. Displayed manly tenor voice, good diction and grace as actor, which perhaps he never showed in like measure before."

New York Globe.

"New big Metropolitan star. His phrasing, his emotional expression, his shading revealed temperamental taste; moreover, Mr. Harrold's diction was that of an accomplished artist."

New York Herald.

"Orville Harrold wins ovation in 'La Bohème' in first act. His dramatic fervor, his fine even style and ringing high notes brought him a real ovation."

New York Evening World.

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**ELMAN WINS NEW
SUCCESS IN ST. PAUL WITH
MINNEAPOLIS SYMPHONY**

Conductor Oberhoffer's Forces Generously Applauded for Splendid Work—Violinist Given Unrivaled Ovation—Namara Repeatedly Encore—Schubert Club Presents Many Artists—New Municipal Organ to Be Purchased—Notes

St. Paul, Minn., January 5, 1920.—Variety was the keynote of the program given by the Minneapolis Symphony Orchestra at the Auditorium, December 18. French, German, Italian and Finnish compositions, with their diversified characteristics, were given in a manner which left little to be desired. It is a far cry from Debussy's "The Afternoon of a Faun," with its ethereal, almost sensuous beauty, to Sibelius' tone poem, "Finlandia," and the "Valse Triste," and from the Saint-Saëns A minor symphony to selections from Berlioz's "Damnation of Faust," but Mr. Oberhoffer and his versatile organization proved equal to it.

Marguerite Namara, whose striking personality and exquisite voice were new to St. Paul, was the assisting soprano. Her selections, the aria from "The Marriage of Figaro" and "The One of Whom I Dreamed," from "La Traviata," presented ample opportunity for a display of opulent vocal resources, and resulted in a veritable ovation for the artist. Recalls were numerous, and several encores were given. It is gratifying to note that the orchestral concerts are well attended this season, and that the enthusiasm is not reserved for the soloist merely. Every orchestral number received a generous measure of applause, and both the Debussy and Sibelius selections resulted in several recalls for Mr. Oberhoffer.

ELMAN GIVEN UNRIVALLED OVATION.

Mischa Elman, wizard of the bow, conjured with the magic of his violin and the Goldmark A minor concerto to the delight of a large audience in the Auditorium, January 1. His performance of the concerto, as soloist with the Minneapolis Symphony Orchestra, was well-nigh flawless, and wove a potent spell over his audience that manifested itself in a tumult of applause unusual for a St. Paul gathering. Encore after encore was given (a Grieg nocturne, "Contra-dance," by Beethoven, and "Passe-pied" by Delibes, all arranged by Elman, and the lovely Schubert "Ave Maria"), and the demand for more brought out the artist for a final number after the orchestra had gone, and two-thirds of the audience were in the lobby—an unrivaled occurrence in local concert annals. The Goldmark concerto, new to St. Paul, is a charming composition, teeming with melody, and rich in its harmonic construction—worthy the interpretation of an Elman.

The orchestra was at its best for the occasion, and played the dainty fairy music of the "Midsummer Night's Dream" in sprightly, fascinating manner. The Rachmaninoff symphony, which followed, is a stupendous work, evidently a favorite with Mr. Oberhoffer, as it had been given here once or twice previously. As scored, the symphony is lengthy—too lengthy for ordinary program building. Cut according to Mr. Oberhoffer's presentation, it is still unusually long, with only the wonderful harmonies, the underlying elements of mystery and struggle which rivet the attention redeeming it from becoming monotonous. It was extremely well played, and called forth an ovation for the orchestra.

SCHUBERT CLUB PRESENTS MANY ARTISTS.

Schubert Club activities this season have included the usual number of programs by active and student members, social and study afternoons, and several excellent programs by celebrities. Arthur Alexander, tenor, appeared to advantage in a self-accompanied recital, October 30; Carol Robinson, pianist, assisted by Mildred Langtry, a local contralto of prominence, and Katherine Hoffman, accompanist, gave an interesting program, November 19, and Lucy Gates, renowned coloratura soprano, was heard in a varied recital, December 11. Other attractions on the club roster are the Minneapolis Symphony

Orchestra String Quartet, January 14, and Rosita Renard, Chilean pianist, February 28.

Jean Ellerbe did double duty for the club this week, by not only arranging the program of the students' section, December 31, but also reading an excellent paper personally on the "Development of the Organ."

The program, which was given at the home of Susan Scofield Danforth, included the singing of Old English and French carols by a trio consisting of Marios Giesen, Mrs. Thomas Ellerbe and Paula Hemminghaus. Miss Hemminghaus is a recent acquisition to local musical circles, having just come here from Toledo, Ohio. She is the fortunate possessor of a charming contralto voice.

The Schubert Club's membership has increased greatly this season, and the acquisition of fresh talent lends inspiration and interest to the excellent programs by club members.

NEW MUNICIPAL ORGAN TO BE PURCHASED.

St. Paul is to have an exceptional organ in the Auditorium. This assertion seems warranted by the interest manifested in the project, although it is less than a fortnight since it was launched upon the public. A committee of one hundred citizens, including prominent business men and various musicians of note, has been appointed by the Mayor to plan for the fund; but before this committee has had a chance to hold its first meeting, the announcement that \$2,000 has been voluntarily subscribed seems to insure the success of the undertaking. The organ is the one thing needful to complete the equipment of the Auditorium as a concert home.

LOCAL MUSICIANS PLEASE IN RECITALS.

Several interesting recitals by local artists have been presented recently. Among the most important of these must be mentioned a concerto program by Mabel McCabe, a Minneapolis pianist, with Margrethe Pettersen at the second piano. Miss McCabe gave a brilliant performance of the Schumann A minor concerto, and of the Liszt Hungarian fantasia, characterized by marked technical ability, and unusual clarity of tone. Annette Lake, dramatic soprano, also from Minneapolis, assisted on the program, contributing much to the pleasure of the audience.

Peter Lisowski, local violinist and member of the first violin section of the Minneapolis Symphony Orchestra, gave an interesting recital at Masonic Temple. Mr. Lisowski's technical achievements were notable, his interpretive ability evident, and his tone commendable. He was ably accompanied by Myrtha Gunderson, a local pianist, who recently returned from period of study with Percy Grainger. Jane Holland Cameron, one of St. Paul's popular contraltos, with Katherine Hoffman at the piano, assisted on the program.

Other recitals of interest include one by James A. Bliss, of Minneapolis; an organ recital by Harriet Allen; artists' programs at the Warren School of Music—notably a recital by Dr. Dora Bell, dramatic reader, assisted by Alon Lake Warren, violinist—and a program of dramatic readings and piano selections before the M. E. State Conference by Minnette Lake Warren.

CHRISTMAS FESTIVAL GIVEN AT AUDITORIUM.

Christmas carols and Yuletide festivals have occupied the attention musically of late. St. Paul, which delights in the title of "The Christmas City," lived up to its reputation by staging a Christmas festival at the Auditorium, December 28, at which the Episcopal choirs of the city furnished a program of carols. A dramatic interlude, "King and Prophet," lent variety to the occasion. Music by Arthur Farwell, once a resident of St. Paul, gave an added element of interest.

Groups of men and women ushered in the Yuletide in the charming English manner, singing carols through the streets of the residence district on Christmas Eve.

NOTES.

A recent acquisition to Twin City musical circles is Ida Hagen Pitman, soprano, who has been heard at various musicals. Mrs. Pitman's voice is of lovely quality, and she is the fortunate possessor of musical gifts and a personality which should carry her far on the road to success in the broader concert field.

G. A. Thornton has been much in demand in connection with presentations of "The Messiah" this season. He

has presided at the organ for three performances of the oratorio this week, first in St. Clemens Church, where he is the organist, and twice in Minneapolis churches.

Minnette Warren, concert pianist, who has been at her home in St. Paul for the Christmas season, leaves for a tour of western Minnesota and the Dakotas starting January 1.

A feature of the musical season this year is the course of lecture recitals by Malcolm McMillan on the programs of the Minneapolis Symphony Orchestra. Mr. McMillan's subject December 30 was the Rachmaninoff symphony.

E. A. L.

Greta Masson an Interpreter of the First Rank

Greta Masson is not only the possessor of a beautiful soprano voice, but in addition is an interpreter of the first rank. She is a singer of mature experience, having appeared in many concerts, first in Canada, where she was born, and later in Boston, Chicago and other musical centers. In Boston, Miss Masson appeared as soloist with the Boston Symphony Orchestra, with the Cecilia Society and the Choral Art Society. On each of these occasions her voice, combined with her unusual musicianship won her a striking success.

It is perhaps due to her early musical training, which consisted of study of the violin and piano before she began her singing instruction, that critics everywhere comment upon the exceptional musicianship displayed by the young singer.

Very rarely does a vocal artist display this quality to such a marked degree, and very rarely is it combined with a voice of the natural range, flexibility and purity of Greta Masson's. She is equally effective in her expression of all the moods of song, the dainty birdlike ditties and the deeper portrayals of emotion, and even when Miss Masson creates an atmosphere of sadness there is in her singing an elusive charm, a light delicacy of touch which arouses pleasure in the most uncultivated listener. There is never a suggestion of crudeness, uncertainty or illogical emphasis.

Through her diligent application to study long before any public appearances were thought of, Miss Masson had mastered an astonishingly large repertory which includes all the operatic arias for coloratura and lyric soprano, and even a number written for the dramatic type of voice. Her list of songs seems endless, covering the Italian, French, English, Russian, Scandinavian and American schools, and including every variety of composer. She has at her command whole programs of modern American music, showing the tremendous strides made by native composition in recent years.

Added to a natural beauty of tone and a highly developed technic, Miss Masson has the advantage of an exceedingly attractive personality through which her mere appearance on the stage makes an instantly favorable impression. With admirable skill, she uses all her resources in the interpretation of a song, establishing its significance unmistakably in the minds of her hearers.

With the strongly affirmative verdict of the metropolis added to those previously delivered in other cities, this typically American singer is now prepared to fulfill the most exacting demands of the concert field and promises soon to establish her name among the foremost of those who have gloriously represented the cause of native music.

Dillon Shallard Completes Opera Engagements

Dillon Shallard recently finished a successful engagement with the Boston English Opera Company in that city, having sung prominent roles in the following operas: "Faust," "Il Trovatore," "Cavalleria Rusticana" and "Martha." In the performance of "Il Trovatore" the part of Leonora was sung by the young Belgian soprano, Jeanne De Lune.

Harold Land Will Tour Maine

Harold Land, the baritone, has been engaged by William R. Chapman for a tour of Maine, beginning February 22, when he will sing in eighteen cities and towns. Mr. Land's 1919 Chautauqua success is remembered, and every appearance of the young baritone brings him an enlarged circle of admirers.

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MISCHA ELMAN

"Receives Splendid Ovation"

in Bangor, Maine

"Held the audience of 1,100 spellbound beneath the wondrous wizardry of his matured and perfect mastery of the violin."—*Daily News*

"Regarded by all critics as the world's greatest artist now on the concert stage."—*Daily Commercial*

"It will be a very pleasing announcement to Bangor people when he is billed to play here again."—*Daily News*

"If criticism is impossible, then comment is superfluous . . ."—*Daily Commercial*

ELMAN'S MASTERY CHARMS BIG AUDIENCE

Another World Famous Artist
Added to Bangor's Musical
Firmament

Mischa Elman, regarded by all critics as the world's greatest artist now on the concert stage, played Tuesday night to an audience of more than 1,100 people, gathered to give Bangor's welcome to a great musician, a great violinist. And it was given well.

If criticism is impossible, then comment is superfluous, made either by laymen in matters musical or by the most able of music's critics, when the subject is this wonderful master of the violin, Elman. It was 8:30 when the first faint strains of the violin, from strings softly tried, floated to an eagerly awaiting audience. And when Elman came upon the stage with his accompanist, Josef Bonime, he was greeted in a manner which must have told him of appreciation, of cordiality, of eager admiration.

Description of Elman's playing concerning which all adjectives have been used long ago, used with authority by those who know, is somehow futile. But such mastery of that instrument, capable as is no other of the portraying of all tonal beauty, is not for one, but all. Elman's characteristic, say those who know, is that he wants to give the best in music to all people and that seems to be a part of his playing. He plays as if he swept all hearts with him into the unexplored regions of beauty, swept them with that magic bow, lured by the clear singing under the fingers which so superbly brings out those bell-like tones.

One might call Elman's playing flawless; yet the word does not avail much; because flawlessness infers somehow, a coldness; and Elman's playing, suggestive as it is of all majesty, of all control, of calmness and of strength, has no lack of color, of warmth, a perfect union of the soul of the player with the soul of the composer he interprets.

Elman must realize for those who know and love the violin, something of the meaning of "one crowded hour of glorious life" in music. But he does more than that—he brings, with his great art, something of music's beauty to those

who have not appreciated it before. And he seems in his music to be giving of himself, to be living up, in perfect sincerity of a great soul, to the old age advice of a famous teacher: "Play always as if great artists were listening." So with Elman. He seemed with pride and gladness to bring his best to his audience of Tuesday night. And when at the close, after he had bowed his response, empty-handed to applause ringing out again and again, he came back with his violin, his hearers settled back for a big reward, Beethoven's Minuet in G; and somehow it seemed to those who listened that they had never, though knowing and loving its melody, fully sensed it before.

And whatever Elman plays, he plays always with no sacrifice of that great tone, the Elman tone, known to the world, held in reverence, one might say, by violinists everywhere. Whether he plays full rich, resounding melody, as if the violin were reiterating its kinship, with a great church organ, or whether he plays one soft, pure note, hardly more than an echo, there is always the sense of richness, there is always the sense of depth, there is always the sense of power and technique, as in the Faust Fantasy, about which one might be tempted to use the word spectacular.

But then again he gives his audience the entrancing beauty, and the less intricate passages, as in the Contre Danses when he plays and brings for those who go with him into the composer's realms of thought, music which is somehow suggestive of scenes and dances of years long gone, when dainty feet of beautiful women moved to music of old violins, long since muted forever, suggestive of music's queenliness in the dance's maze.

When Elman played the Gypsy Dances by Sarasate, that world famed violin virtuoso whose music is characteristic of old Spain at its height in arts, he played as probably none but Sarasate has ever played it. But whether in the opening number in the famous symphony for the violin, by Lalo or in the Grieg Nocturne, Elman shows a oneness with all music, with all art, a oneness with that beautiful violin, a Stradivarius.

Josef Bonime, Elman's accompanist, is one whose work fits seconds that artist, for his work at the piano is not only that of a pianist but of the still greater musician, the real accompanist.

Musicians of Bangor are thankful for the opportunity of hearing Elman. They, like other friends of the Eastern Maine General Hospital for which the concert was given, are glad this Christmas week of the success of the concert.

Bangor people who had the privilege of meeting Mischa Elman on Tuesday afternoon were charmed with the breadth of the artist's personality, the interest he showed in everything, and the scope of his knowledge of the world's affairs, as well as in the manner in which he talked of his art.

In the dressing room of City Hall, Tuesday evening, when Elman came off the stage, his accompanist Bonime remarked upon the cordiality of the audience and Elman also said he was much pleased with the manner in which he was received. He said that he would always remember Bangor and would be delighted to return any time Bangor people wanted him.

Bangor Daily Commercial, December 24, 1919.



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ELMAN RECEIVES SPLENDID OVATION

Great Russian Violinist Holds Audience Spellbound
Beneath the Brilliancy of His Wonderful Play-
ing—Program Broad and Shows Versatility of
Artist—Bonime Pleases as Talented Accom-
panist.

Mischa Elman held an audience of 1,100 spellbound beneath the wondrous wizardry of his matured and perfect mastery of the violin at the recital given by him in City Hall on Tuesday night under the auspices of the Eastern Maine General Hospital. The Master, for if any living man deserves that title it is Elman, played a program broad enough and varied enough to display all the wonderful tonal qualities for which he has earned well his meed of praise; and the technique, the accurate phrasing of the beautiful flow of singing tone that came from the instrument, was beyond the criticism of the ordinary student and player.

Tone, that is the Elmanesque quality which seems so wonderful, and it is something that defies description, so broad and round, full, rich and true it is sometimes with the richness of the organ note, full and sweeping, at others clear, distinct, buoyant, with a bird-like thrill and daintier rapiere like directness and volume almost attenuated. It is this wonderful tonal quality that sets Elman aside as an artist of the first rank, the greatest violin player since Pablo De Sarasate.

But it is not the tone alone which marks the supreme musicianship of Elman, it is also evidence in the masterly skill in which he handles the bow, the superb phrasing which gives light, life, color and harmony to the theme which is interpreted with the deep feeling and absolute sincerity of the true artist. The theme, the central idea and the associated cluster of minor themes were given adequate expression but always over and around it was given the light, color, glittering, pyrotechnics, which were Elman's and his alone. And the incidental music was presented glittering with the color and touches of deep mastery that so underlies the work of this first and favorite pupil of Auer. More than this might be said but it would be only to add a deeper hue to the rose, or trying to add more purity of color to the lily, or grace to the Corinthian column.

Elman came on the stage at 8:30 o'clock from the conventional side (the left) and started in after a little tuning up into the first programmed number, the Symphonie Espagnole by Edouard Lalo. This symphonie is played by all solo violinists of note. It is delightfully fresh and light, with piquant rhythms and beautifully harmonized melodies. It was this number that won the complete approval of his audience, and the applause was so cordial and sweeping that even the artist, ennobled with approbation as he is, could scarce refrain from showing the pleasure which it afforded him.

In the Faust Fantasy the artistry of Elman was again made evident. The Kol Nidrei was also given a new and very pleasing interpretation, the Russian is about all religious and Elman inherits all this spirituality of his people. The third programmed number was a bouquet of delicate airs, songs, dances and music of the thistle-down type, all presented with a grace that left nothing to be desired.

It was in the Gypsy Dances of Sarasate that the wonderful musicianship of Elman was shown in all its faultless splendor. The wild, weird gypsy airs were given with all the skill and elaboration of the artist. It was in a sense an opportunity for comparison with Seidel, who played the same number at the Music Festival this fall. It must be said, with all due deference to a great artist like Seidel, that the presentation of Elman was vastly more acceptable, both the breadth of treatment and tone being something far superior to that given by the latest Auer sensation.

Josef Bonime, the accompanist, did as fine work in his line as any piano player who has played here in conjunction with a great artist. His work was highly complimented by all the well known musicians. It was a great concert given by a supreme artist and it will be a very pleasing announcement to Bangor people when he is billed to appear here again.—*Bangor Daily News, December 24, 1919.*

MR. JOSEF BONIME AT THE PIANO

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New York

MUSIC AND PUBLIC EDUCATION

Developing a Sense of Rhythm

An Acknowledged Weakness in the Teaching of School Music and Suggested Methods for Improvement

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

If any one point should be selected as the "weak spot" in the teaching of school music, school supervisors would undoubtedly name "rhythm" as the troublesome agent. It is generally conceded that no method of teaching the reading of music is a good method which does not emphasize the importance of perfect rhythm, and yet few teachers or "systems" approach the subject properly. For many years pedagogues learnedly discussed the relative values of notes, accents, beats, etc., and carefully avoided the musical balance, and the proper grouping of the words, if used. For years a series of music readers enjoyed a certain popularity in many school systems—the main rhythmic emphasis in this series was that the half-note was the unit of measure, and the one-beat note. This of course necessitated the use of half time, which is now admitted to be a false step.

THE STRAIN OF ORTHODOXY.

Then came the mechanical system which strongly entrenched itself in "Normal Schools for the Training of Music Supervisors." Months were spent developing the idea that a quarter note received one beat. Hundreds of uninteresting exercises were laboriously learned to prove that the half note received two beats, and so on down the list. Then came the combination of rhythmic figures—time motions, etc. The value of a "course" was to be determined by the functioning of these figures. Much was looked for through these schemes, and considerable was accomplished, but in what way?

Accuracy was the keynote and perfection the motive. The teacher triumphed and pointed with pride to the result. The child cheerfully became the tool in the master hand of the teacher, and skillfully the artist chiseled out an image of patient suffering. Progress was defined along the lines that the power of the child is limited only by the ability of the teacher, and marvelous was the result.

THE RESULT.

Throughout all this the battle slogan was, "Public School Music Forever." But who were the leaders? Were they always people of clear vision, or were they blinded by a false notion of the mission of music? If a school system existed, wherein music in its true sense was taught to the child, but where "sight reading" was not stressed, then the

criticism of that system was that music was at a low ebb and was not worthy of its place in the curriculum.

If children read facilely, then the "system" was perfect, regardless of the unmusical reaction on the child. In the upper grades part singing became the goal. If classes could successfully accomplish a part chorus, then all that was desired had been gained.

THE PRESENT.

Rhythm properly presented means that it shall have its beginning in the kindergarten. Children should be trained to listen and distinguish between marches, waltzes and other forms, and to cultivate a taste for simple songs. Too much attention has been given to "mood" and too little to correct motion.

In the primary grades all rhythmic studies should tend toward feeling, and not a definite study of the principle of visualization as applied to the printed page. Here the phonograph can play an important part in developing the innate sense of rhythm, because rhythm in its proper sense includes body movements. Unless the pupil can walk, run and skip with a certain degree of grace, that child has not been taught to interpret properly the rhythmic sense.

Emphasis then in these grades should be placed on the interpretation of rhythm and cultivating the pupils' sense of bodily motion.

A FURTHER DEVELOPMENT.

In sight reading the old methods stressed too much the relative values of notes, viz: If a quarter note was a one beat note, then a half was a two beat note, and so on. The eighth, according to doctrine, was equal in value to half of a quarter, and a dotted quarter received one and a half beats. These values were carefully diagrammed and explained, and the child was expected to master these problems as earnestly and carefully as the problems of arithmetic. Oh, Pedagogy, what crimes are committed in thy name! In other words, the pupil was taught to visualize what he should have been taught to feel.

Today, wise teachers are adopting methods used in the teaching of eurythmics. All notes have contrasted values: i. e., a quarter note is a walking or marching note; an eighth is a running note. To get the contrast of the quar-

ter and the two-eighths carefully, the teacher says, "walk, run, run; walk, run, run," and the pupils at once sense the relative values of these notes as they appear in melodies.

The dotted quarter followed by an eighth is described as "walk — run, walk — run," and the dotted eighth followed by a sixteenth as the skip form.

If the child properly understands the above, he takes on a new vision when he listens to music. The various rhythmic forms are vitalized into bodily movements, and music represents action. Later on, by developing his sense of musical appreciation, the melody assumes new importance, and we have the beginning of musical appreciation.

MELODIES WITH WORDS.

The song element is extremely important. Melodies are constructed by a proper sense of rhythmic balance, and if a child is expected to read melodies with words he should be taught how to "scan" the accents and length of syllables exactly as the notes appear in the melody.

Too much attention can not be given to this important phase of school music. Without this rhythmic sense we can not have music—we can not have appreciation—we can not have even an interest in the subject. We have been guilty in the past of giving too much attention to the subject and too little thought to the child. There is hope for the future.

Leginska Compositions Redemanded

Aurore La Croix included Leginska's "The Gargoyles of Notre Dame" (first time) on her program at Aeolian Hall, New York, January 12. It was so well liked that the audience demanded its repetition; there was no mistaking the applause, for it was elicited by the unique composition. Leginska is rapidly making a name for herself as a composer, after attaining the highest pinnacle as concert and recital pianist, and her works are heard with increasing frequency.

"A Hebrew Legend" Very Popular

Israel Joseph's charming violin solo, "A Hebrew Legend," is being featured by violinists all over the United States. Maximilian Rose recently played it with great success at a concert in Bonair, Pa.

STURKOW-RYDER Plays Two Russian Concertos

With Chicago Symphony Orchestra



Mme. Sturkow-Ryder played both concerti with evident sympathy and enthusiasm. Her technic is ample, possessing clarity, tonal charm and brilliancy, and she interpreted the works with fine understanding, sound musical taste, and an effectiveness that won her hearty approval from her audience.—*W. L. Hubbard in Chicago Tribune, January 10, 1920.*

And the soloist, Mme. Sturkow-Ryder, contributing her fine, level-headed art at the piano, was very satisfying. I believe that she plays with more fineness of feeling and is brainier than many a man or woman we have had here in recent years.—*Herman Devries in Chicago American, January 10, 1920.*

Mme. Sturkow-Ryder played twice on the program, first the Arensky, and then the Rimsky-Korsakow concerto. Both were interesting additions to the concerto repertory. Mme. Sturkow-Ryder played with excellent understanding and with good tone.—*Karleton Hackett in Chicago Evening Post, January 10, 1920.*

It was left for a Chicago pianist, Mme. Sturkow-Ryder, to give a degree of novelty to her appearance as soloist with the Chicago Symphony Orchestra beyond what has been adopted by any of the touring artists. Were it for only allowing these two concerti to be heard, Mme. Sturkow-Ryder would be entitled to the grateful thanks from her audience. She has, however, other claims, namely those of imagination

and ability. There is a temptation to call her style of playing feminine, so earnestly does she cultivate delicacy and persuasive grace.—*Edward Moore in Chicago Journal, January 10, 1920.*

Theodora Sturkow-Ryder chose to be heard in two concerti. The one by Arensky is not a strong work, and although Mme. Sturkow-Ryder played it well, she did not shine to advantage until she got into the Rimsky-Korsakow. Here there was something to take hold of, so she let herself go, and played with fine verve, with delightful regard for phrase and accent, and an admirable variety of tonal effects.—*Henriette Weber in Chicago Examiner, January 10, 1920.*

Add to the list of successful Chicago soloists the name of Mme. Sturkow-Ryder, the gifted pianist who made her debut yesterday with the Chicago Symphony Orchestra. Mme. Sturkow-Ryder displayed a nice discrimination for tone shading, and a facility for clear and brilliant octaves. She made a very flattering success.—*Maurice Rosenfeld in Chicago Daily News, January 10, 1920.*



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NEW YORK CONCERT, CARNEGIE HALL, APRIL 26th



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DETROIT SYMPHONY GIVES SPECIAL CONCERT FOR GUARANTORS

Tschaikowsky Program Arouses Much Interest—Matzenauer Delights as Soloist—Elman Plays superbly at Fifth Subscription Concerts

Detroit, Mich., December 30, 1919.—The fifth pair of subscription concerts of the Detroit Symphony Orchestra, given at Orchestra Hall, Thursday evening, December 18, and Saturday afternoon, December 20, introduced Mischa Elman as soloist. The program opened with two interesting symphonic sketches, "Hiver" and "Printemps," by Bloch, followed by "Death and Transfiguration," by Richard Strauss, which was given a splendid rendition by Mr. Gabrilowitsch and his men. On Thursday evening enthusiasm ran riot after this number, but on Saturday afternoon it had a very lukewarm reception. Mischa Elman played the A minor concerto by Goldmark in his own inimitable style, and was recalled so many times at both concerts that one lost count.

The program closed with the Haydn symphony in E flat major, No. 1, which happy composition blew away all the dark clouds of the Strauss number and sent the audience home with the feeling that after all life is quite worth living.

SYMPHONY GIVES SPECIAL PROGRAM FOR GUARANTORS.

Monday evening, December 29, the guarantors of the orchestra were invited to listen to an all-Tschaikowsky program given by the orchestra in Orchestra Hall, with Mme. Matzenauer as assisting soloist. It was a singularly felicitous occasion, for everyone present was vitally interested. The program opened with the fourth symphony

MUSICAL COURIER

and closed with the "Marche Slav." Although Mr. Gabrilowitsch is always eminently satisfactory in a Tschaikowsky program, he seemed especially inspired and conducted with brilliancy and fire, his men responding to his every mood like a sensitive instrument. In the tumult of applause which followed the men shared equally in honor with their splendid conductor.

Mme. Matzenauer, in glorious voice, was at her best, which tells the tale as sufficiently as a long list of superlatives would do. She sang three songs orchestrated by Leopold Stokowski, and the "Letter Song" from "Eugen Oegin."

"Pop" CONCERTS.

The Sunday afternoon concert, December 21, was conducted by Victor Kolar. It opened with the overture to "The Bartered Bride," Smetana, followed by the ballet suite, "Sylvia," by Delibes. Guy Bevier Williams, pianist, was the soloist of the afternoon and chose the Arensky concerto in F minor for his contribution to the program. He played exceptionally well and his work was received with well deserved enthusiasm. The closing number was the "Capriccio Espagnol," by Rimsky-Korsakoff.

For the concert December 28 Horace Alwyn, pianist, was the soloist. He played the Rubinstein concerto in D minor in a manner that elicited unmistakable approval. He also conducted his own composition, "Danse Fantastique," regarding which there was a wide variance of opinions. The orchestral numbers conducted by Mr. Gabrilowitsch were the overture to "If I Were King," Adams, and the suite, "Impressions of Italy," by Charpentier, the viola obligato being played by William Eastes.

MAUREL AND JACOBSON HEARD IN JOINT RECITAL,

Tuesday evening, December 16, Barbara Maurel, soprano, and Sascha Jacobson, violinist, were presented in a joint recital by the Central Concert Company at the Aracadia. The program was devoted to compositions of lighter vein than is usual with these concerts. The accompaniments for both artists were furnished by Emanuel Balaban and were very satisfactory.

YPSILANTI CHOIR GIVES ANNUAL CONCERT.

Sunday afternoon and evening, December 21, the Ypsilanti Choir made its annual visit to Detroit, giving a program devoted largely to Christmas numbers, ancient and modern. The concerts were given in the First Congregational Church. The work of this body of singers is always delightful and large audiences gather to hear it. Frederick Alexander, the director, has an enviable reputation for the unvarying excellence of his choral body.

MARY KENT TO BE HEARD AT CARUSO CONCERT.

That Mary Kent, contralto, a former Detroiter, will be heard here in the Caruso concert has been announced by Mr. Burnett, of the Central Concert Company. This announcement will be welcome to Miss Kent's many friends, who have watched with interest her steady upward progress.

J. M. S.

Third Dubinsky Musicale

Elsie Lyon, contralto, and Herman Epstein, pianist, were the assisting artists at the third and last musicale of the season, given January 10, at Chalif Hall, New York, by the cellist, Vladimir Dubinsky.

First on the varied program was Mendelssohn's sonata, op. 58, for cello and piano. In the spirited interpretation of the contrasting movements a generous share of applause was given; the playing of Mr. Epstein, who sustained the beautifully singing cello, was marked with brilliancy of technic and fine tonal shading.

Mr. Dubinsky was at his best in the opening number of the group following, bringing out in the "Cantabile," by Cui, the sonorous quality of his voicelike instrument. Next came a Spanish dance (Granados) and "Rigaudon," from Popper's suite, "In the Woods." As an encore he played "Autumn Flowers," from the same suite. Mr. Dubinsky was ably accompanied in this group by Mrs. Arthur Sosno.

With Louis Edgar Johns at the piano, Elsie Lyon sang the exquisite aria from Debussy's "L'Enfant Prodigue," followed by a group of the talented accompanist's early compositions: "Tom, Tom, the Piper's Son," "Little Boy Blue," "Little Tommy Tucker" and "Little Red Riding Hood." The whimsical charm which Mr. Johns has given his settings of the "Mother Goose" melodies was admirably interpreted by Miss Lyon, whose rich contralto voice was vibrant with pathos and humor.

"Israel," recently composed by Elsie Lyon, sung for the second time in New York with rare dramatic fervor, proved a most interesting number, and was repeated in response to the insistent demands of the audience.

Mr. Dubinsky ended the program with Saint-Saëns' A minor concerto, op. 33, and fine cello tone and elevated musicianship characterized his playing. Mrs. Arthur Sosno and Louis Edgar Johns were at the piano.

Mayo Wadler Challenged to Violin Contest

Writing from San Francisco on his tour of the Pacific Coast with Mme. Tetrazzini, Mayo Wadler, the American violinist, recounts the following incident:

"As I was looking for the stage door of Ye Liberty Playhouse, Oakland, a tall, long-haired, elderly gentleman approached me and volunteered to show me the way. He introduced himself as the 'Champion Fiddler of the World.' He looked like a Southern country gentleman, rather distinguished, and spoke with a soft, mellow voice, notwithstanding his slight boasting. Before I was quite recovered from the shock of meeting the world's champion, he challenged me to a contest. He explained that he had personally challenged Kreisler, Ysaye, Kubelik and others, and their refusal to meet him had left him the undisputed victor. He then vouchsafed the information that he was making a gold fiddle as large as a viola, and writing a wonderful composition, a potpourri of American tunes. His eyes glowed with pride. When he had finished both these masterworks, he was coming to New York to hire the largest hall and to get all the American violinists to challenge all the foreign virtuosos in 'one grand and glorious fiddle contest.' We had been standing for quite a while in front of the stage entrance. But it was only after promising to assist at the 'grand affair' that I was able to rid myself of this unique champion."

MINA DOLORES

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Excerpts gleaned from press notices of Recent Philadelphia Recital

"From the conventional grace of Tschaikowsky's 'Cradle Song' to the baroque beauty of 'The Harvest Field' of Rachmaninoff, Mina Dolores proved herself happily able to cope with the ambitious variety of lyrics she chose to sing."—*Evening Ledger*.

"One felt with her the sorrow, the anguish and tragic of the Hebrew and Slav while the less serious numbers were rendered with beautiful tonal results and fine artistic expressiveness."—*Gazette*.

"Phrases admirably and sings with musical understanding. During the course of the evening Miss Dolores sang in five languages."—*Bulletin*.

"A wide variety of European and American composers was represented on the program. Miss Dolores' voice was superb in loveliness of quality."—*Inquirer*.

"Flowing and flexible quality of voice. The pleasure was increased by a very distinct enunciation on the part of the artist."—*North American*.

"English, French, Russian, Italian and Yiddish songs figured in the program. Her voice and style of interpretation were particularly charming."—*Press*.

"Miss Dolores was quite at ease in the interpretation of the different types of songs and made an especially good impression with her rendition of the modern school."—*Record*.

"Miss Dolores is the possessor of a splendid voice and her expressive interpretation is at all times interesting."—*Public Ledger*.

EXCLUSIVE MANAGEMENT:

Mark Wilson, Fuller Bldg., Philadelphia

January 22, 1920

Powell's Pianism Moved Rodin to Tears

Auguste Rodin wept when he heard John Powell play the piano. No higher tribute could have been paid to the art of the young American pianist, for the French sculptor was all his life almost a reincarnation of the ancient Greek, and as jealous as an Athenian of the age of Pericles towards giving any visible manifestation of his emotions. Although his art was first and last sculpture, and although he had no technical training in music, Rodin's interests extended to all the arts.

John Powell, fresh from Leschetizky, was staying at the time of the episode with Warrington Dawson, Paris representative of the United Press and the friend and associate of all the important Frenchmen of the day. In his house were gathered this Sunday afternoon many of the illustrious, including the sculptor. Powell played first something of Schumann, then a Beethoven sonata, and finally compositions of Brahms. During the last Rodin rose from his chair and left the room. Powell stopped for a moment, but at a signal from his host went on. Composition followed composition and no sign of Rodin. Finally, when the other guests had departed, Dawson looked for Rodin and found him alone in the twilight of the library with the tears streaming down his face. "Only seldom," he explained, "has music moved me as it did this evening. For me as for you apparently, Mr. Powell, Schumann, Beethoven and Brahms are the three composers who can reach the heart."

Scott Songs for the New Year

Two new sacred songs by John Prindle Scott are among the new year's offerings from Harold Flammer, publisher. They are "The Messengers of Peace," a particularly timely number, and a new Easter song, "Christ Is Risen." Both are issued in high and low keys.

Berkshire Quartet Concert, January 27

The next Berkshire String Quartet concert in New York takes place on Tuesday evening, January 27, in Aeolian Hall. Benno Moiseiwitsch will be the assisting artist in a Brahms F minor quintet for piano and strings.

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MACBETH TRIUMPHS

With the Chicago Opera Association

THE CHICAGO DAILY TRIBUNE:

MONDAY, JANUARY 12, 1920.

Miss Macbeth as Gilda Makes Galli-Curci Look to Laurels

BY W. L. HUBBARD.

Three opera performances given before capacity audiences are the story for Saturday and Sunday at the Auditorium. In the afternoon Saturday "Rigoletto" had rehearsing, and the presence of Tito Ruffo as the Jester served to whet interest so that every seat was sold. The performance was brilliant and took on especial interest and spirit because of Florence Macbeth singing the Gilda and scoring a pronounced success.

The young soprano has been given no opportunity this season to show her worth, but Saturday when the chance came she carried all before her. The girlishness and winsomeness of her personality make her an ideal embodiment of Gilda, and her voice with its ease of production, its clear ringing upper notes, its facile technic and its beauty of tone enable her to sing both the florid and the sustained music brilliantly and convincingly.

While there may not be in the voice the unique tonal quality that distinguishes Mme. Galli-Curci's, technically Miss Macbeth's singing Saturday was superior to any that the eminent Italian soprano did here this season as Gilda.

The "Caro nome" was beautifully given, faultless in pitch, crystalline in

execution, and exquisite in interpretative spirit. The audience would not desist applauding until an encore was granted, and the second singing was even better than the first. The duets with Mr. Ruffo in Act 2 were admirably handled, and the quartet finally had a soprano top line that rose clear and vibrant above the three other voices. It was an afternoon of triumph for the young American soprano, and the audience was not chary in showing her that she was one of the stars of the performance.

Mr. Ruffo counts the Jester as among his ablest rôles and the audience Saturday received all he did with acclaim. He makes Rigoletto older and feebler than do the majority of interpreters, and every detail of the rôle has been worked out accordingly. He takes liberties with time and phrase which kept Mr. Marinuzzi and the orchestra occasionally busied to stay with him, and his deviations from true pitch were often such as to make the critical hearer wonder. But the general auditor heeded naught of these things and enjoyed accordingly.

Mr. Schipa was the Duke and sang the music beautifully. The voice is a lovely one and he is using it with better taste and understanding than when he first came.

Mme. Claessens as an excellent Magdalena and Mr. Arimondi as a powerful Sparafucile rounded out a cast of true merit.

MANAGEMENT:

WINTON & LIVINGSTON, Inc., 33 West 42d Street
COLUMBIA RECORDS

New York City

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. EILKET.....President
WILLIAM GEPPERT.....Vice-President
ALVIN L. SCHMOEGER.....Sec. and Treas.

437 Fifth Avenue, S. E. Corner 39th Street, New York

Telephone to all Departments: 4292, 4293, 4294, Murray Hill

Cable address: Pegular, New York

Member of Merchants' Association of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club.

LEONARD LIEBLING.....Editor-in-Chief
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BOSTON AND NEW ENGLAND—JAS. COLMAN, 21 Symphony Chambers, 244 Huntington Ave., Boston. Telephone, Back Bay 5554.
EUROPEAN REPRESENTATIVE—ARTHUR M. ABELL. Present address: New York office.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York. General Distributing Agents: Western News Company, Chicago, Western Distributing Agents: New England News Co., Eastern Distributing Agents: Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand: New Zealand News Co., Ltd., Wellington.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1892, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, JANUARY 22, 1920 No. 2076

Mischa Elman, who has been playing here for the last twelve consecutive seasons, has at last made up his mind—after what may be reasonably described as a fair time for reflection—that America is the best country, and he is going to become one of us. It took us by no means so long to make up our minds that Mischa was one of the best violinists.

Such extravagant tributes as were paid to Florence Macbeth by the Chicago critics when she sang Gilda in "Rigoletto" with the Chicago Opera Association on January 11 rarely fall to the lot of a native singer. Miss Macbeth's career has been a steady growth and she is only now coming to be recognized in her home country for what she really is—one of the foremost coloratura sopranos of the day, fully able to hold her own in comparison with any other prima donna, native or foreign.

What is it the little birds whisper to the effect that the Scotti Opera Company next season—that is, beginning with the spring of 1921—will blossom out as a sort of acknowledged adjunct of the Metropolitan Opera, with the name changed to "The Scotti-Metropolitan Opera Company," several of the leading Metropolitan artists in its ranks (even the great name of E. C. hovers in the air), and all the financial support it needs from the same downtown source that has stood behind the parent company for some years past? There are denials, of course, but there are also those who insist upon the truth of the rumors.

Chicago sends us its splendid opera company next Monday, and the opening week will bring welcome hearings of "Norma" (with Raisa and Dolci, Marinuzzi conducting), "Pelleas and Melisande" (with Mary Garden), Messager's "Madame Chrysanthème" (with Miura and Fontaine), Ravel's "L'Heure Espagnole" (with Yvonne Gall), "Pagliacci" (with Titta Ruffo and Forrest Lamont), "L'Amore dei tre Re" (with Mary Garden and Edward Johnson), DeKoven's "Rip Van Winkle" (with Baklanoff), "The Masked Ball" (with Bonci and Florence Macbeth), and "Madame Butterfly" (with Miura). With such a list, ranging from the newest to the old, and including French, Italian and American opera, sung each in its native tongue, with fine singers familiar to New York and singers still to be heard here, no room for complaint is left either on the score of novelty or variety. It were idle to say that our musical circles are agog with expectancy and interest, for everyone knows it to be the case. These annual Metropolitan visits of the Chicago Opera are a healthful tonic and justify all the excitement they create. Over the doings here of the visitors this season will hang the shadow of the passing of Cleofonte Campanini, but

sorrow at his loss will be tempered in the enjoyment of the excellent and stimulative performances which he made possible and has left us as his very valuable heritage.

American opera comes either not at all or in bunches. Last year we used to get "The Legend," "The Temple Dancer" and "Shanewis" in a triple bill. Next week we are to have DeKoven's "Rip Van Winkle" at the Lexington on Friday evening, and Hadley's "Cleopatra's Night" at the Metropolitan on Saturday.

Warning to composers: don't sell songs outright. You never can tell when they may attain a most unexpected popularity. The late Reginald DeKoven once told us that "O Promise Me" was one of a lot of song manuscripts which he sold outright at \$25. each. It displayed no unwonted signs of life for several years, but when introduced into "Robin Hood" and sung by Jessie Bartlett Davis, achieved a popularity that extended well outside the boundaries of America.

In answer to several recent inquiries regarding the whereabouts of Pepito Arriola and his current doings—one correspondent even asked whether Arriola is dead—it may be stated that the former piano prodigy is very much alive, is playing in public, corresponds frequently with his erstwhile teacher, Alberto Jonas (in New York), and at present is busily composing an opera. Arriola's precocious talent, by the way, has ripened into fine musical flowering, thanks to his early sound training and wise artistic guidance.

It is interesting to notice that in Italy, a country where very little attention is paid to symphonic and chamber music, there is published a serious musical quarterly, the Rivista Musicale, which is larger in size and more weighty in its contents than any other musical magazine except the American "Musical Quarterly," published by Schirmer, to which it is somewhat similar in policy. The publishers are Fratelli Bocca, Turin, and notwithstanding the size of the magazine (the latest issue has over three hundred pages) it was published regularly throughout the war. The foremost Italian authorities on music contribute to it and it also carries articles in French.

Edwin Franko Goldman has wisely changed the name of "The New York Military Band" to "The Goldman Concert Band." Well wishers have urged Mr. Goldman to make this change because of the fact that several band leaders have affixed "New York" to the names of their bands, thereby leading the general public into the possible belief that Mr. Goldman is connected with other bands. The phenomenal success achieved by Mr. Goldman during the past two seasons at Columbia University, New York, has tempted others to endeavor to imitate his plans. These people probably do not realize that, besides conducting such remarkably fine artistic and dignified concerts, Mr. Goldman was the organizer and manager of the entire undertaking, and in addition raised the necessary funds to give to the music loving public this splendid series of concerts.

That was splendid news which came out of the Northwest last week, announcing a general American tour by the famous St. Olaf's Lutheran Choir of Northfield, Minnesota. Since the foundation of St. Olaf's College, some decades ago, there has always been a preponderance of Norwegian tradition there, although then, as now, classes were held both in the English and the Norwegian languages, and latterly the classes in English have been largely in the majority. It has been nearly a score of years since the gifted anthem composer, F. Melius Christiansen, went to take charge of the musical department of St. Olaf's. Not long after his coming the school, and the Lutheran congregation, the oldest associated with it, began reacting to the immense musical and spiritual power of this great but modest personality, and within a few years the fame of St. Olaf's Choir had spread over the entire domain of the Northwest. In the summer of 1913, the full mixed choir of fifty voices, made a tour of Norway, where thirty concerts were given amid scenes of unprecedented enthusiasm and international good will.

In America the choir has often gone away from home to sing, and Minneapolis, the nearest musical center, has repeatedly heard it there. In announcing this first extended tour of the American homeland, St. Olaf's is fortunate in having a list of sturdy patrons and protectors, affording it full opportunity to unfold its purely artistic ambitions.

In the London Pictorial one reads: "We were surprised at the report that Paderwski had resigned the Polish premiership again. But now we see it stated that the Polish Minister of Health has issued an edict saying: 'All men, without exception, must submit to hair cutting.' That explains everything."

Paul Althouse, the tenor, might be termed without exaggeration a reasonably busy man this winter. Besides his regular series of appearances as a member of the Metropolitan Opera Company, his managers, Haensel and Jones, have booked him for concerts and recitals that will number no less than one hundred by the time the spring festival season is over.

Courage, vocal teachers! M. Planel, of Paris, described now as a violinist and composer, but who appears to have taught voice in 1909, brought suit against the Canadian tenor, Plumondon, for lessons given him in that year and recovered a judgment for 2,000 francs. Plumondon did not deny having received the lessons, but claimed that he had not profited from them in the least, and to prove this called an expert to testify that there was no resemblance between the vocal method he employs and that taught by Planel. He failed, however, to convince the unternorial court.

While one of the New York orchestras goes abroad this spring to seek honors in new fields, that truly historical musical organization, the New York Philharmonic Orchestra, is taking the wise course of traveling across its own land to show the country at large that it has not deteriorated in its standing since the days when such leaders as Theodore Thomas, Anton Seidl, Wassily Safonoff and Gustave Mahler directed its musical destinies. Now the present conductor, Josef Stransky, is to have the honor of directing the veteran organization—the oldest orchestra in America and the third oldest in the world—on its first visit to the Far West and the Pacific Coast in all the seventy-eight years of its existence. Bon voyage and good luck—"so say we all of us."

A VALUABLE BOOK

In "The Psychology of Musical Talent," by C. E. Seashore, a book of 320 pages, with technical charts and illustrations, published by Silver, Burdett & Company, a valuable book which is reviewed on another page of this issue, the author has combined sanity, academic skill and fine musical vision while discussing in rather exact terms of the laboratory the inherent elements and traits employed in musical art. Dr. Seashore is Professor of Psychology and Dean of the Graduate College at the State University of Iowa. At various times within recent years, western music teachers' associations have been permitted to observe some of the Seashore tests, generally conducted by Dr. Esther Gaw, and in each case practised upon the music teachers, lay guests and a class of school children. Because of the limited time available, those public tests, through the medium of phonograph records, were confined to two series. One was a test for hearing variations of pitch, another was a time test, to distinguish which were longer or shorter tones. Each person was supplied with blank chart and pencil, whereby it was a simple matter to record the varying impressions. Those tests were always in keeping with what Dr. Seashore's book now repeatedly shows—that some musical elements, as shown to be already present in very young persons, are complete or not in youth or old age, and cannot be varied by training. The ear's relative physical correctness is not a matter subject to improvement. On the other hand, the author says that "There are countless things to learn through the sense of pitch; there are countless possibilities for the acquisition of skill in the art of analyzing pitch complexes, and in the ability to use the ear in tone production." Then the child's physical ear is good at beginning and is not properly said to receive "ear training," but "mind training."

Within the several hundred pages, the reader will find reference to the various mechanical appliances already in use or available for scientific tests.

In view of the highly analytical and in part technical nature of Dr. Seashore's discussion, it is worth noting that the material is commendably live and readable, particularly his chapters on rhythm, on timbre, on consonance, imagery, musical intellect, on "feeling rated on capacity of sources," besides his various summaries and chapters of practical advice.

VARIATIONS

By the Editor-in-Chief

"There's a Bauer of Roses"—Moore

It doesn't matter that in Moore's "Lalla Rookh" the word is spelled "bower." Moore knew beauty when he saw or heard it, and had he been at Aeolian Hall last Saturday afternoon and experienced Harold Bauer's piano playing, gentle Thomas would have made no objection to mending his line into a tribute to the poet of the piano.

Assuredly Bauer is a poet of the piano, and a poet of the rarest kind, one who combines beauty and intellect in his musical message, and sets it off in perfect line and form. He is one of those very few pianists who have been able to put themselves at all times in direct touch with the works they interpret. Even with some of the undeniably great pianists, technic interposes itself between the idea of the composer and the feeling of the player, or else when the latter has resisted successfully the temptation of allowing sway to a mechanism of unusual skill or brilliancy, he falls victim to the letter of the score and makes a mania of objectivity. In Bauer all the essential elements of a relatively perfect musical performance are combined and balanced in correct ratio and proportion. Execution, spirit, mind, heart, temperament, all fuse themselves into a whole of wondrous beauty and irresistible appeal. He is first and foremost an apostle of artistic aestheticism. He proves it in his programs, his interpretations, his musical activities, and his spoken and printed opinions on music and musicians.

At no time arbitrary or obvious, nevertheless Bauer seems to fit to each composition the manner and mood in which the large majority of his hearers would like to have it voiced. That is because his playing offers musicianship and intellectual command to the highly sophisticated listener, and pure tonal beauty and imaginative variety to the one who loves chiefly sweet sounds and emotional stimulation. The average concert goer who wishes to hear this or that pianist in this or that composer or composition, finds himself liking Bauer in everything he plays. His simplicity, sincerity, clarity, authority, are qualities which no sympathetic music lover is able to escape. Bauer offends fewer individual tastes and preferences than perhaps any other pianist. That is one of the reasons why he never fails to find in his audiences such quick response to his positive virtues on the piano.

There is the story of Bauer's Boston debut many years ago when he chose as his vehicle a Brahms concerto because he had been led to believe that the city was austere musical and loved the works of the great classicist of Hamburg. When Bauer arrived in Boston he learned the truth, that the public and critics of the Hub were not far removed from hating every note by Brahms. "I'll make them love him," probably was what Bauer said to himself, for he did not alter his program. He played Brahms and both Bauer and the concerto were applauded and praised warmly by Boston. In fact the success of that evening was the foundation of Bauer's future high artistic standing in this entire country.

We represent only a single voice but we say unreservedly that when we go to a Bauer recital we forget that it is our sacred mission to criticize and we simply enjoy. We find ourselves surrendering unconditionally to Bauer's versions of the masterpieces. We do not worry about too quick or too slow tempos, right or wrong phrasing, too soft or too loud tone, too little or too much breadth, poetry or the lack of it. We lose all apprehension about technical slips, we are not fearful about pedaling, and—we never look at the program advertisements or read annotations while Bauer performs Bach or Beethoven.

We repeat that we are only one humble worshipper at the shrine of beauty, but we make it a point always to listen to the comments of others when we go to a concert, and at the Bauer recital we heard more than enough to convince us that as a Bauer follower we belong to a very numerous and devoted army.

Having set down what we feel it in our heart to say about Harold Bauer, who, as Byron has it in his poem about the other Harold, "fills the air around with beauty," we do not purpose to go into musico-journalistic details about his program of last Saturday. It consisted of Bach's D minor harpsichord toccata (arranged for piano by Arthur Whiting), Schumann's C major fantasia (and oh, Har-

old Bauer, how you did float forth its slow movement on bands of sweetest sound), a group of Schubert Laendler, a Brahms ballade, intermezzo and rhapsody, Chopin's bacarolle, Ravel's "Jeux d'eau" and Alkan's "Etude en Mouvement Perpetuel."

In Passing

New York, December 30, 1919.

Dear Editor-in-Chief:

Here I am again knocking at your page, and I do hope you will let me pass. I do to all the concerts, nowadays. In fact, that is one of my "pass" times. Isn't it nice of those dear, kind musicians to give concerts for nothing?

Just lately, for fun, I've been bringing a few old proverbs and sayings up to date. It's surprising how applicable they are to modern problems. Here are just a few samples. You may be able to find some more.

Pass, for the most pass with you; pay, and you pay alone.

To pass is human, but to pay divine.

As a jewel of gold in a swine's mouth, so is a pass without discretion (Proverbs).

"Passers" should not be choosers.

A pass in the hand is worth two in ambush.

A pass for two just now and then

Is relished by the best of men.

Where there's a pass, there's no pay.

A pass is the thing, therefore get a pass; and with all thy getting, get another if thou canst.

A pass in time makes the house look fine.

The manager loveth a cheerful giver. (But who cares whether the manager loveth or not?)

Yours passively, EDNA DARLING.

Variationettes

"Parsifal" (and especially in English) drives us to—prohibition.

To save sugar, prohibit the performance by restaurant fiddlers of the "Meditation," from "Thais."

From O. H. T.—"Reading your article last week on 'artistic temperament,' I wondered whether you knew about Toscanini and his recent outburst when he struck a violinist during rehearsal and rammed his baton in the man's eye. He was sued by the unfortunate player, but the judge acquitted Toscanini because of 'uncontrollable temperament.' What do you say to that?" Doubtless the violinist was smaller than Toscanini. The male artistic temperamentalist rarely breaks out physically against a well muscled man who knows as much about an uppercut as about counterpoint.

It is difficult to find a more finished work than Schubert's "Unfinished" symphony.

But when one says that Rubinstein's compositions are finished the word has a sinister sound.

Someone asked us the other day why the Greeks, in the heyday of their art and aestheticism, did so little with music, while the later and much more materialistic ages developed it so marvelously? We referred the questioner to those earnest young critics, Sigmund Spaeth, Paul Morris and William Murray, to say nothing of Pitts Sanborn and Max Smith. The reason we did not suggest Messrs. Krebs, Henderson or Aldrich was because we were afraid the question might give them an idea for a book.

"Siegfried Ideal," a friend of ours, calls one of Wagner's most beautiful orchestral works.

M. B. H., indefatigable contributor, wishes to know whether "it is not easier to listen to Liszt than to unRavel Ravel." Also he inquires: "When an artist advertises himself, or herself, as 'the favorite' singer or player, is not that usually a self-admission?"

"About this time"—to quote from the old almanac—"expect the Chicago Opera in New York."

When we heard John McCormack sing the other day we decided that his phenomenal success is based on exactly four things: (1) He has the voice; (2) he knows how to sing; (3) he gives his hearers what they like; (4) he is sincere. It seems such a simple formula. Perhaps, however, we should have mentioned the sincerity first. He puts as much personal participation into a melody ballad as he gives

to a Handel or Mozart aria. One always feels with McCormack that he does not consider his singing first and the song afterward. Then, too, he sings in English, and dictions so masterfully that one actually understands every word of his texts. That in itself is a great novelty, most thankfully received by the audience. McCormack has grown deeply into the hearts of the great general public of America and he has proved that it can be done without sacrificing artistic principle or dignified performance. He now is an institution in our land; as much so as John Philip Sousa and his band.

What real chance has the serious American composer in the publicity columns of the dailies when the New York Times of January 19 is willing to give a quarter column to the discovery of Dr. Stephen Langdon (professor of Assyriology at Oxford) that certain Babylonian tablets clear Eve of the blame for Adam's downfall? Dr. Langdon's translation of the hieroglyphics now makes it appear that it was Noah who ate the apple. The same issue of the Times has a few lines about the utterly unimportant matter of the starving women and children in Austria. Among the strange ways of the world are those of our national daily journalism.

Some of the ultra modern compositions sound as if their creators were forever groping for that lost chord which is celebrated so eloquently in song.

Martin Franck, evidently jealous of the laurels of Swinburne, Kipling, and Heine, sends us this bit of suggestive and beautifully balanced verse:

Alas! dear Percy Grainger,
Your composition is in danger—
The score contained no anvil and hurdy gurdy,
Thus "The Warriors" would have been more sturdy.

The audience included a critic and a chef
Who very soon became quite deaf;
He now goes around with one tin ear
And for Percy Grainger drops a tear.

Poetizing on the news that the typewriter is the latest instrument to be added to the modern orchestra, Maurice Morris has this in the New York Sun:

Vacuum cleaners, a driver for piles,
Carpet sweepers, the latest styles,
Adding machines and hydraulic pumps,
Shock absorbers to hurdle bumps,
Lathe and a power press and a drill,
Saws that are filed until they thrill,
A color projector for red, blue, green,
A modern model clothes washing machine,
A gimlet, a spokeshave, a plane and a chisel,
Electric stoves that burn and sizzle,
A motorcycle exploding to scale,
A copper condenser (a tangible wail),
Boxing gloves and a baseball bat,
An egg beater and a rheostat,
Post hole diggers and orchard sprayers,
Steam shovels and hay weighers,
Trench mortars and machine guns,
Sand and gravel—a couple of tons,
Star shells and taradiddles,
And—well, perhaps a couple of fiddles.

Now that Maeterlinck, so long the shadowy mystic, has been hippodromed and clowned into ridiculousness, who next will be butchered to make a holiday for the dollar grabbers?

"Audiences Love Chamber Music," says a Morning Telegraph headline. Which leads to the reflection that there are audiences and audiences.

Pierre Key predicts that in future years America will turn the tables on Europe and send artists over there for tours. That will be easy, what with Citizens Elman and McCormack, and Citizens Schumann-Heink, Hempel, Matzenauer, Galli-Curci, etc.

Key tells also in his weekly syndicated letter on music that Artur Bodanzky required only one rehearsal to prepare the Metropolitan Opera orchestra for the recent "Le Coq d'Or" revival, while Albert Wolff had twenty-one rehearsals for his "The Blue Bird," and maybe that is what is the matter with "The Blue Bird."

W. L. Hubbard, keen critic and student of musical sociology, writes in the Chicago Tribune of January 6: "The American public knows only one thing in opera, for only one thing has been brought to its attention and kept persistently there—the grand opera star. Had opera itself been as strenuously exploited, our public would go to hear opera."

Mr. Hubbard was moved to his opinion because of the fact that Ruffo in "Pagliacci" had to be double-billed in Chicago with Ravel's new "L'Heure Espagnole," in order to attract a crowded house for the premiers.

What was it the Master said at Galilee about the danger attending people whose heart is waxed gross and whose ears are dull of hearing, and whose eyes are closed, "lest at any time they should see with their eyes and hear with their ears and understand with their heart and should be converted?"

For the sake of his hitherto spotless reputation, we refuse to tell who forwarded to this column the attached, taken from the back of a Schirmer's Library sheet of music:

SCHUMAN, R.	
1356 Woman Love and Life, High.....	\$.50
1357 The same. Low	\$.50

Josef Hofmann, who does not hesitate to tell a good joke on himself, says that a man considerably "under the weather" presented a ticket to the doorman at a recent Hofmann recital, and the official refused to let the bibulous one into the auditorium. "You can't come in here," said the doorkeeper brusquely, "because you're drunk. There is a piano recital going on." The answer was: "I know I'm drunk! Do you think I would care to go to a piano recital if I were sober?"

Last month Josef Hofmann played in Philadelphia, and according to his morning custom the pianist practised in his room at the hotel. He played snatches of this and that; he also worked a while at some scales and finger exercises. When he finished and opened his door to go down stairs, he found a little girl standing outside. Looking at him in surprise as he stepped into the hall the tot said: "Oh, are you taking piano lessons too? Don't you hate to practice scales? I do."

Gatti—Ca—"Zazza."

Have you seen Geraldine Farrar in "Zaza"? A slangy lobbyist said after the first act: "It is the best take-off on the operatic stage today."

The pace now having been set by Geraldine Farrar, what will Mary Garden do when she reveals herself to us as Aphrodite?

We shudder in delightful curiosity.

Did Miss Garden every read Sydney Smith? In his "Memoirs" she might find a valuable suggestion, where he says: . . . "I found there was nothing left for it but to take off my flesh and sit in my bones."

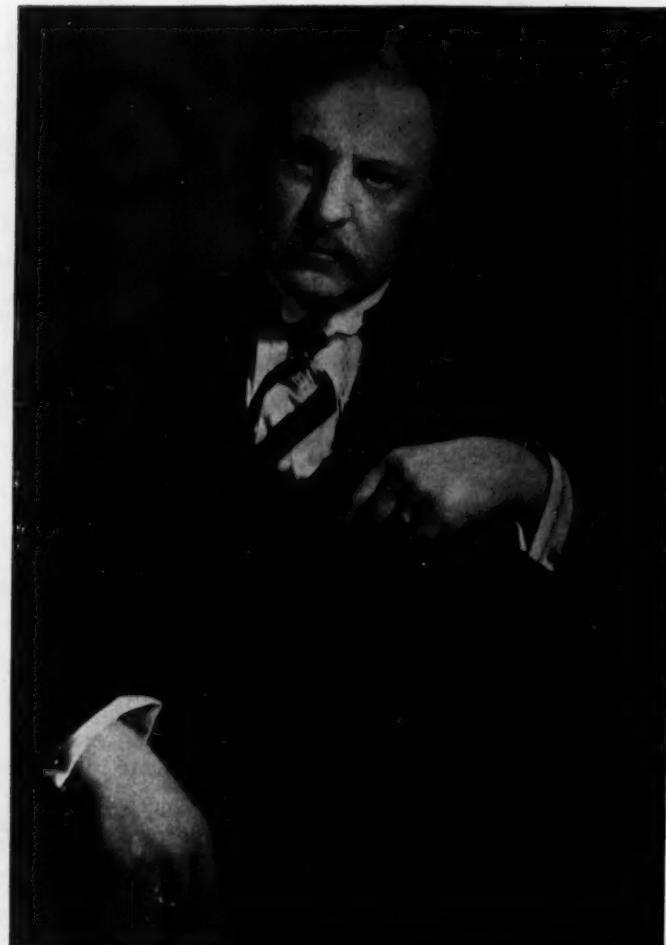
"Great Expectations," to borrow from Dickens.

If there must be war then at least let it be opera war.

LEONARD LIEBLING.

Tokio has had its first season of grand opera and it was a howling success—without intending any invidious use of the world howling." The company was a Russian one, including several well-known artists, which, finding no work to do at home under congenial conditions with the present disturbances prevailing, decided to go to some foreign land and selected Japan. The repertory included "Traviata," "Aida," "Faust," "Carmen" and "Boris Godunoff." The Japanese, who—as related last year by Kosack Yamada in his MUSICAL COURIER articles and in letters from our Tokio correspondent—are much interested today in the music of the West, which is new to them, took to grand opera like ducks to water.

Probably no name is better known on the fly leaf of English ballads than that of F. E. Weatherly. He it is who inspired the composers to such worldwide successes as "Nancy Lee," "The Star of Bethlehem," and "The Roses of Picardy," to select at random only three from a list that runs into the hundreds. He recently observed his fiftieth anniversary as a lyric writer in London and was tendered a banquet at which leading lights in the musical and literary world united to wish him continued health, happiness and new ballads.



THE LATE REGINALD DE KOVEN.

THE PASSING OF REGINALD DE KOVEN

In the passing of Reginald De Koven, America loses another of its very few composers of importance, and it is the cruel irony of fate that death calls him at the very moment when he has scored a strong success in Chicago with his "Rip Van Winkle," and seems likely to duplicate it in New York next week at the Lexington Theater. De Koven had felt the call for many years to write a grand opera, and after his first attempt with "The Canterbury Pilgrims," a worthy and well made work, he became convinced more than ever that after the experience gained with that production, he would be able in his next essay to produce something of permanent use and value in the sparse repertory of American opera. From all accounts, he appears to have succeeded in his endeavor, with "Rip Van Winkle." American opera, and in English, was a De Koven fetish, an obsession, and he championed his cause with voice, pen and practical example. Americanism was to him almost a religion, and he always fought any form of foreign musical aggression, propaganda, or aggrandizement that seemed to limit or shut off opportunities for our native composers and their works. De Koven's career as a composer of comic opera and songs, critic, and conductor, is well known, and in all those fields he achieved honor. His "Robin Hood" remains the most popular light opera ever turned out by an American composer and ranks easily in artistic worth with some of the best of Sir Arthur Sullivan's output. De Koven's song, "Oh, Promise Me," made its way all over the musical world. He possessed a fecund melodic gift, a refined harmonic gamut that never strove for bizarre or esoteric effects, and a keen sense for what the majority of music listeners like best. Before all things, however, he had deep and intimate musical knowledge, a fact that was known to all those who ever heard him speak about the symphonic and operatic scores of the masters. Highly educated and cultured, a charming and considerate gentleman, and an ardent admirer of the talents of his colleagues, Reginald De Koven held a high

place in the esteem of musical circles, and even though his opinions always were decided and often contrary to accepted notions, he knew how to speak and write so tactfully and courteously that they never offended any one, and even those persons who disagreed with him most heartily always respected his courage and his unquestioned sincerity.

"The damp and fresh shadow of grottoes; the breath of the high sea, deep and intermittent; the rustle of the sea winds; the soft rippling of waves upon the strand; the broad, veiled smiles which float upon the northerly seas, marking, perhaps, the invisible presence of tritons and nereids—all are there; it is the Ocean, the Ocean marvellous and multiform, the Ocean ever supple and restless, immense cradle of a Life eternally young." How we admire the lyric enthusiasm of our colleague, J.-H. Moreno, writing in *Le Courrier Musical* of Paris, to whose rounded periods our halting translation by no means does justice. And what was it that so roused the inspiration of J.-H.? Nothing more nor less than that startling novelty, the "Fingal's Cave" overture by one Felix Mendelssohn-Bartholdy. It is our guess that J.-H. is still on that tender side of thirty-one so feelingly referred to by Mr. Broun, father of H. 3d.

It is probable that Corneil de Thoran and Van Glabbeke, who assisted the late Maurice Kufferath in the direction of the Theatre de la Monnaie, will continue at the head of this principal Belgian opera house now that M. Kufferath is dead. The Monnaie, incidentally, has for one of its novelties this season, "Sister Beatrice," music by Albert Wolff, now French conductor at the Metropolitan, set to a book founded on the play by Maeterlinck.

Louise Edvina's latest marriage has evidently not caused her to retire from the stage, for she is singing at the present time at the Theatre de la Monnaie, Brussels.

**"ZAZA" AT THE METROPOLITAN
AN ENGAGING OPERA**

(Continued from page 5.)

Leoncavallo's music to "Zaza" is not bad and not strikingly good. It has no very well defined characteristics or complexion, for one thing. It ambles and rambles along euphoniously without any arresting melodies, or unusual descriptive passages. Bits of "Pagliacci" pop up here and there in slightly altered form, and one hears traces of Massenet, Wagner, Mascagni and others. The orchestration is musically, but never startling, never original. The score does not injure the libretto, but in only one instance does it heighten the stage happenings, and that is in the second act, where the tear ducts of the hearers are made more active through the combination of pathetic action and situation, and soft, saddening strains in the orchestra. It is not necessary to go into further details about the music. None of it is destined for performance outside of the opera, and none of it ever will achieve greatness.

OTHER PREMIERE FEATURES.

Pasquale Amato gave a finished study as Cascart. Kathleen Howard was characteristic and comedy breed-

MUSICAL COURIER

ing in the role of the bibulous mother of Zaza. Frances Ingram did a good episodic moment as Floriana. Minnie Egener as Natalia, the maid, helped the second act very materially. Madame Dufresne had a dignified representative in Cecil Arden. Giulio Crimi's Dufresne had energy, ardor, and well controlled singing to recommend it. He was especially impressive in the last act. The child, Toto, in the person of tiny Ada Quintina, proved to be a remarkable youngster, who spoke her lines clearly and cleverly and engaged with Mme. Farrar in a long dialogue delivered with utter repose and sang froid on the part of the child.

Roberto Moranzoni gave a notable account of the orchestral part of the opera. He did everything possible to gloss over the musically arid spots by bringing out all the tone resources of his players. Not a slip marred their technical work. He had them in hand as firmly as he controlled the singers on the stage. Because he does his work at the conductor's stand so unostentatiously, Moranzoni is not in the public eye as conspicuously as he deserves, but connoisseurs have grown to estimate his achievements as those of a most discerning, accomplished and sympathetic exponent of the baton.

The Metropolitan management gave "Zaza" a careful and attractive production scenically and the stage direction compared favorably with that of the original Belasco version of the drama.

Of the very pronounced enthusiasm of the audience there was not a shadow of a doubt. They liked Mme. Farrar, they liked the play, and they had nothing against the music.

The complete cast follows:

Zaza.....	Geraldine Farrar
Anaide, her mother.....	Kathleen Howard
Floriana, concert hall singer.....	Frances Ingram

Natalia, Zaza's maid.....	Minnie Egener
Madame Dufresne.....	Cecil Arden
Milio Dufresne.....	Giulio Crimi
Cascart, concert hall singer.....	Pasquale Amato
Bussy, journalist.....	Millo Picco
Malardot, concert hall proprietor.....	Angelo Bada
Lartigou, monologist.....	Paolo Ananian
Duclou, stage manager.....	Pompilio Malatesta
Michelin, habitue of the concert hall.....	Mario Laurenti
Courtois.....	Louis D'Angelo
Marco, Dufresne's Butler.....	Giordano Paltrinieri
Toto.....	Ada Quintina
Auguste, waiter.....	Pietro Audisio
Claretta.....	Phillis White
Simona.....	Veni Warwick
Conductor.....	Roberto Moranzoni

SUNDAY EVENING CONCERT.

Cantor Josef Rosenblatt drew a large number of his admirers to the Metropolitan Opera House on Sunday evening, when he and Heinrich Warnke, cellist, appeared as the two outside artists, along with Evelyn Scotney, soprano, and Renato Zanelli, baritone of the company, as

(Continued on page 25.)



Photos by White Studios

LEONCAVALLO'S "ZAZA" AT THE METROPOLITAN OPERA.

The large picture shows the scene at the end of the third act. Zaza has visited the home of Dufresne, her lover, to reveal to Mme. Dufresne his relations with her, but, overcome by the innocence of Toto, his little girl, leaves without doing so. Left to right, Minnie Egener (Natalia, Zaza's maid), Geraldine Farrar (Zaza), Cecil Arden (Mme. Dufresne), and Ada Quintina (little Toto Dufresne). The smaller pictures show: (1) Giulio Crimi (Dufresne) and Miss Farrar. (2) Miss Farrar and Ada Quintina. (3) Miss Farrar and Miss Egener. (4) Kathleen Howard (Zaza's mother) and Pasquale Amato (Zaza's partner in the music hall).

January 22, 1920

Putting New Towns on the Musical Map, a Feature of Charles L. Wagner's Managerial Work

STARTING CONCERT COURSES IN TOWNS AND CITIES THAT HAVE NOT HAD THEM BEFORE WINS NEW LAURELS FOR MANAGER OF JOHN McCORMACK, GALLI-CURCI AND OTHERS—CALLED "THE MAN BEHIND THE GUN"—ATLANTA, SAVANNAH, CLINTON, RALEIGH, CHARLOTTE, GREENVILLE, LOUISVILLE, MEMPHIS, HUNTINGTON, MONTGOMERY, LYNCHBURG, ETC., ALL INTERESTED IN HEARING NOTED ARTISTS

CHARLES L. WAGNER might justly be called "the man behind the gun," especially when it comes to starting concert courses in towns that have not had them before. It is easy enough—or rather hard enough—in most cases for the average New York manager to get bookings in the much sought after music centers of this



Evans Photo by Stephenson, Atlanta

SALTER AND EVANS,
Heads of the Atlanta, Ga., Musical Bureau, which is offering one of the finest all-star courses this season.

country. So digging into new territory and searching for just the right people's co-operation in order to present a concert course with such stars as Galli-Curci, John McCormack and others, is not as easy as it appears. It needs a man of foresight, energy and sound business principles to accomplish that end. Charles L. Wagner seemed to be the man—and he did it!

ATLANTA ON THE MAP.

Take for instance the city of Atlanta, Ga. It is quite true that this city was not entirely dormant because of the Metropolitan Opera Company's yearly visit of a week, but as far as concerts were—yes! It was decidedly dead until Dan McGuirk came to New York and insisted upon taking John McCormack down there. His great success for two successive years inspired Mr. McGuirk to start a course and, as is well known, he unfortunately died before it was completed. Evans and Salter took it up and this year's tremendous success speaks for



(1) Mrs. A. A. McGeechy and (2) Mrs. Charles C. Hook, two members of the Alumnae Association of Charlotte, N. C., which inaugurated the course there with the support of the citizens and Chamber of Commerce.

ever happened before or since, I did not know. Clinton, not to be outdone, finally got her way, and now, in addition to its having become one of the most successful courses in the West, what else do you suppose has happened? I have had just eight other applications from cities who want the same course as Clinton, so I have



Photo by Leslie Edy

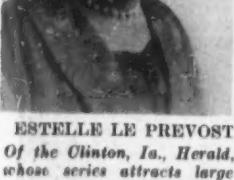
JOSEPH CORTESE,
The harpist, who is managing the series in Memphis.

to follow, their season sale has been already a big profit. The three members of the Alumnae who handle the business are: Mrs. Dr. McGeechy, Mrs. Hook and Margaret Reese. An office has been organized and a big festival will be given in the spring.

LOUISVILLE JOINS THE FOLD.

The Civic Music Series concerts of Louisville, Ky., under the direction of Bradford Mills and his associate, Merle Armitage, offer John McCormack, the Detroit Symphony Orchestra (Ossip Gabrilowitsch, conductor), and Amelita Galli-Curci.

"In Louisville," said Mr. Wagner, "a peculiar state of affairs existed. There seemed to be no place suitable to hold the concerts, outside of the theater or armory—a barn of a place. At the invitation of the Piano Dealers' Association, I visited the armory and as a result Mr. Mills organized the course. The first concert which was presented by John McCormack drew 7,000 people, which only goes to prove that this big artist can fill any place, no matter how large. The reason, it is claimed, that certain armories are not good to sing in, is because they have not had artists who have been used to singing in such places. The hardest thing to overcome in Louisville was the lack of enough seats. Only 1,000 chairs were available in the whole city, so we shipped by freight 6,000 from Cleveland, Ohio. The reason we took the armory instead of the theater was because we could charge less for the tickets."



ESTELLE LE PREVOST
Of the Clinton, Ia., Herald, whose series attracts large audiences at minimum price.

young organization is now called, is offering one of the finest all-star courses this season that could possibly be desired, including as it does the following: October 20, Galli-Curci; November 7, Carolina Lazzari and Charles Hackett; November 27, John McCormack; December 15, Mary Garden; January 9, Toscha Seidel; January 28, Josef Hofmann; February 16, Ema Destinn and Rudolph Ganz; March 15, Pasquale Amato.

EVANS AND SALTER GO INTO SAVANNAH.

Not content with what they had achieved in Atlanta, Evans and Salter went into Savannah and joined hands with the Women's Club, taking over that course and adding Lazzari and Galli-Curci. According to Charles L. Wagner: "They have the right idea of putting business management back of music."

CLINTON'S COURSE A GREAT SUCCESS.

One of the most interesting examples of how a "musically dead" city, through proper business methods, can be converted into an active center, is the city of Clinton, Iowa. With a population of 27,000, its people had previously gone to the larger cities to hear opera and the world-famous artists, so for that reason no effort had been made to bring them to the city's own doors, except upon



HEADS OF ROTARY CLUB ACTIVELY ENGAGED AS SUPPORTERS OF THE RALEIGH SERIES.

Left to right: (Above) E. B. Crow, president; John B. Wright, vice-president (Photo by E. F. Foley, N. Y.); (below) William L. Beasley, secretary; Gilbert Crabtree, treasurer.

come to this conclusion: If jealousy and city pride are aroused, you win! Clinton has already had two numbers of the course and now wants to start arrangements for next season. Keokuk, Iowa, wrote me as soon as Clinton "had gone and done it" that she wanted to follow suit. I immediately wired back that I knew they had built a government dam in Keokuk seven years ago but I wasn't sure that the town was worth a d— musically. I hope, however, that they will prove that I am wrong and join the fold next season."

ROTARY CLUB AIDS RALEIGH.

In Raleigh, N. C., Mr. Wagner received the co-operation of John Park of the Raleigh Times who interested the Rotary Club, and this season McCormack, Galli-Curci, Alda, Ganz and Lazzari are to be heard there. It will be the biggest undertaking that the Rotary Club has ever attempted for the pleasure and profit of the city. According to the president, the club considered the proposition simply with the idea of the constructive development for musical affairs. Having the assurance of support from the other Rotary Clubs of the State, especially in the Eastern part, excellent prospects are in sight. The schools and colleges have also pledged their support. "Raleigh opened



(1) Bradford Mills and (2) Merle Armitage, who are managing the Civic Music Series concerts of Louisville, Ky. They are also directing various other courses throughout that section of the country.

with John McCormack on December 3," said Mr. Wagner, "and 1,000 more seats than the capacity of the house. Seats were placed on the stage, in the orchestra pits and in the aisles and people were everywhere, except suspended from the chandeliers. Raleigh had, by the way, patrons from one hundred and fifty-one towns in North Carolina, which is a fine bit of advertising for the city, don't you think?"

CHARLOTTE AND GREENVILLE ENTERED.

Charlotte, N. C., has inaugurated the same course as Raleigh, through the Alumnae Association, backed up by the citizens and Chamber of Commerce. Greenville has also made its course possible through the co-operation of the Chamber of Commerce. Galli-Curci, John McCormack, Carolina Lazzari and Rudolph Ganz and Frances Alda are this year's attractions. Charlotte opened with Galli-Curci in October and had McCormack on December 1. With two numbers

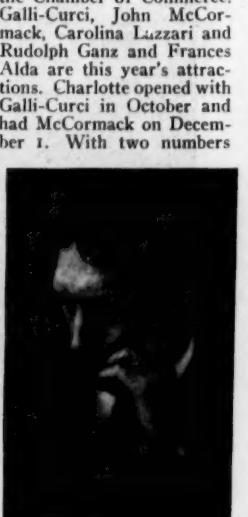


Photo by Wan

ALFRED WILEY,
Whose advance subscription in Huntington, W. Va., is already a big success.



EMMA ADAMS,
Who is enjoying her first
venture in managing a con-
cert course in Lynchburg,
Va.

the wisdom of his acts and declarations. In the eighteenth century it was decided that Shakespeare could not have been a great dramatist or poet because he was supremely popular with the audiences of his own age. Verdi was looked at askance for the same reason, and even today many wonder if the popularity of Paganini may not have been meretricious. Similarly some argue that John McCormack's art cannot be the greatest because so many people wish to hear him.

"There are certainly few artists who could draw an audience of more than 6,000 people in Louisville in a hall with the pitiable acoustic properties of the armory, and in competition with the noise of rain beating on a metal roof, hold every listener quiet and enthralled during every



MANAGERS OF THE MONTGOMERY, ALA., COURSE.
Left to right: Kate C. Booth, Bessie L. Eilenberg and
Lily Byron Gill.

song. This was done last night by John McCormack, and the outburst upon the conclusion of every number, the spontaneous demand for encores, demonstrated the audience's delight in the entire performance.

"Mr. McCormack's program alone was sufficient to prove the high artistic aid of the singer. There was a Mozart aria; songs by Cesar Franck, Coleridge-Taylor, Granville Bantock; a group of folk songs; and (as an encore) an aria by Handel. The number of modern names indicate that the singer is willing to try new music. The singing of the old arias showed not only the very highest artistic ideals, but also that Mr. McCormack is able to meet whatever standard he sets for himself. The Mozart and Handel numbers, as sung, could only have been offered by a finished artist endowed with a voice of rare beauty.

"One can probably never solve the reason why certain artists have such universal attraction. It is easy to say that it is because of the universal appeal found in their singing; but this only puts it back to the question, 'What is the universal appeal?' Whatever it is, it was in evidence last night. Mr. McCormack took a song by Cesar Franck or by Granville Bantock and made every one of the six thousand persons enjoy it. He sang 'I Hear You Calling Me' and 'Dear Old Pal of Mine' and made exactly the same six thousand persons enjoy these also. It did not matter whether Mr. McCormack was singing an 18th century aria, a modern song of the most finished beauty, an Irish folk song, or a present day ballad written in timeworn and threadbare fashion—the audience was equally enthusiastic, equally moved. An analysis of an art of this sort is as futile as to seek to analyze the cause of the popularity of the sunlight. The fact is simply this—Mr. McCormack makes everyone in his audience enjoy everything that he sings.

"I might say here that if I think a town is dangerous, I take McCormack or Galli-Curci and test it," Mr. Wagner continued. "When people find McCormack sings nearly everything in English and they can enjoy music, they come the next year. That is why I feel he is a real missionary in music. In starting these courses someone must make it his business to look after the business end. No course should be begun unless on a real business foundation. Take for instance, Bradford Mills and Merle Armitage. They have gone into such places as South Bend, Ind., Muncie, Ind., and other towns and have organized concert courses with the music clubs; but the business, they have kept under their own direction. Steinert Brothers have been doing the same kind of work throughout New England. Their success has not been alone because of a commercial enterprise, but also because of a desire to give the public good music.

MEMPHIS JOINS LIST.

"In Memphis, Tenn., Joseph Cortese, a harpist, is managing a series in which Galli-Curci, Garden, Alda and Hackett, and Ganz and Spalding are appearing, while James de Voe is another who is using the same methods in Michigan with splendid success.

"Marion Andrews and the late Mr. Moeller put Milwaukee on the musical map four years ago. They used

I don't think, by the way, that any artist is worth over the price of from one to three dollars admission."

The following article of interest appeared in the Evening Post of that city the day after the McCormack concert:

"There has been, for two centuries, a tradition that widespread popularity and the height of merit could not exist together. Its application has been not only to art but even to politics. There are those who have thought that Roosevelt could not have been a great man because so many people liked him; and many have invested President Wilson with all the attributes of greatness more because of his personal aloofness than because of

strictly business methods, assured their public that they would receive the value of their money, and were discriminating in the choice of artists. Such a policy would win out anywhere."

HUNTINGTON'S COURSE A SUCCESS.

The advance subscription of Alfred Wiley's course in Huntington, W. Va., is already a big success. His attractions are: Galli-Curci, the Cincinnati Symphony Orchestra, and Hackett and Ganz in a joint recital, as well as Alda.

ALSO COURSES IN MONTGOMERY AND LYNCHBURG.

In Montgomery, Ala., and in Lynchburg, Va., three women direct the all-star courses. Feeling that the Montgomery people were tired of reading about the great artists and listening to them on the talking machines, Kate C. Booth, with the co-operation of Mrs. Eilenberg and Miss Gill, decided to offer the public an opportunity to hear them in reality. A trip to New York and a chat with several of the managers there resulted in the closing of contracts for the appearance of Galli-Curci, the New Symphony Orchestra, Bodanzky, conductor, Kreisler, Ganz and Alda.

Emma Adams has managed single concerts by Gluck, Alda, Hempel, Kreisler and Paderevski in Lynchburg, but this is the first time that she has ventured to conduct a course. Miss Adams is, however, convinced that the latter is the only way of giving concerts, and she has an original scheme of placing a number of tickets some weeks before the first concert sufficient to cover the guarantee, expenses, etc., of a course which assures success. It entails a great amount of work but the results have fully justified it. The city has a population of 30,000, but with artists such as McCormack, Galli-Curci and Alda, many are attracted from Roanoke, Danville, Charlottesville, Lexington and other smaller places. The concerts are held in the City Auditorium, the seating capacity of which is 2,000.

And so it goes! By the time the season 1920-21 comes around, what new territory will "Christopher Columbus" Wagner have discovered? J. V.

METROPOLITAN OPERA

(Continued from page 23.)

sisted by the orchestra, under the authoritative baton of Richard Hageman.

The program opened with the Massenet overture, "Phèdre," and Miss Scotney followed in the Mad Scene from "Lucia di Lammermoor," Donizetti. Her extremely fresh and beautiful quality of voice made an instantaneous impression upon her hearers and she was, accordingly, given an enthusiastic reception. Later, she was heard in three songs—"Dibita pur," Saccio; "The Robin Song," Howard White, and "Ballata," Sibella. In her interpretation Miss Scotney disclosed added charm and archness and made such a hit that she was obliged to sing two additional numbers, "Comin' Through the Rye" and "How Would You Like to Go Up in a Swing?" her conception of the former proving delightful.

Renato Zanelli, likewise, made a tremendous success. He possesses a rich and very sympathetic baritone voice and his rendition of "Di Provenza il mar," from "La Traviata," was excellent. He displayed admirable breath support and fine training. Two encores were demanded by the delighted audience.

The orchestral selections included "Wedding March," Sodero, and "Bamboula," a rhapsodic dance, by Coleridge-Taylor. Mr. Hageman and his men were accorded a genuine reception after these two selections, and as an encore Schubert's "Moment Musical" (which had to be repeated) was given.

Cantor Rosenblatt sang as his first number an aria of his own entitled "Mogen Ovoss," which seemed to please those who understood it. He gave more pleasure, however, in a group of songs, among them "Si vous l'aviez compris," Denza; "Duna," an Irish song, and two of his own compositions, "Elokay Neshomo" and "Ov Horachim." He had the assistance of Stuart Ross at the piano.

Heinrich Warneke played with orchestra the D major concerto of Haydn. He was well received by the audience and proved his worth as a musician, but it was to be regretted that he did not select a more interesting number.

"MARTHA," MONDAY, JANUARY 12.

An audience of capacity size attended the performance of Flotow's tuneful opera, "Martha" on Monday evening, January 12. Mabel Garrison, the Lady Harriet, again proved that she is an artist of supreme merit vocally and histrionically. She was in excellent voice and captivated her audience throughout the entire performance. In the part of Lionel, Caruso, as always, took the house by storm. He was enthusiastically applauded, and recalled innumerable times. Flora Perini was excellent as Nancy, and De Luca made a strong appeal as Plunkett. Other roles were sustained by Malatesta as Sir Tristan, Louis D'Angelo as the Sheriff, and Vincenzo Reschigl as a servant. Arthur Bodanzky conducted authoritatively.

"L'ORACOLO" AND "LE COQ D'OR," TUESDAY, JANUARY 13.

With the double bill of "L'Oracolo" and "Le Coq d'Or" as the Metropolitan offering at the Brooklyn Academy of Music, Tuesday evening, January 13, the capacity audience present had the opportunity of hearing a generous number of the company's favorite stars. "L'Oracolo" came first and was very creditably presented in every respect. Scotti's portrayal of Chim Fang, the opium den-keeper, was a masterly one, and he sang with splendid effect, and, as usual, Florence Easton invested the part of Ah Yoe with charm. The lovely tones of her voice were a source of much pleasure to her hearers, some of the best singing of the evening being the duet of Easton and Rafael Diaz, who was Win San Suy. Didur, as the learned doctor; D'Angelo, the wealthy merchant; Helena Marsh, the nurse, and Audisio, the fortune teller, enacted their respective roles admirably, adding materially to the success of the production, which was conducted by Moranoni.

The vivid hues of both music and setting of Rimsky-Korsakoff's opera-pantomime about the versatile golden cock proved as ever to be delectable to ear and eye. The cast was the same as at the Metropolitan last week with Sundelius, Garrison, Didur, Berat, Diaz, Audisio, Ananian and Reschigl as the singers, while Galli, Bolm, Rudolph, Bonfiglio, Agnini, Bartik, Cella and the corps de ballet danced in a wholly ravishing manner.

I SEE THAT—

The New York Philharmonic Orchestra plans an extended tour, the first in its seventy-eight years of existence. Reginald De Koven died suddenly in Chicago of apoplexy on January 16.

Heifetz is touring the Pacific Coast and will not return East until the middle of March.

The New York Military Band will hereafter be known as

The Goldman Concert Band.

Brooklynites will have the opportunity of hearing Bonci sing at the Academy of Music on February 2.

Mischa Elman has taken out his first naturalization papers. Geraldine Farrar won an artistic triumph when "Zaza" was performed for the first time at the Metropolitan.

Frank A. Morgan and Robert Slack, two out of town managers, are in New York this week.

The Sixty-third Street Music Hall has been closed by order of the Fire Department.

Edwin Turnbull has retired from the real estate business

in order to devote his life to music.

Liverpool has tried the novel experiment—and found it a success—of booking every seat in Philharmonic Hall at a uniform rate.

In addition to opera appearances, Paul Althouse has been booked for over one hundred concerts and recitals.

F. X. Arens is spending the winter in San Diego. Reginald De Koven originally sold "Oh, Promise Me" for \$25.

The choir of St. Olaf's College starts a five weeks' tour on April 5 at the Milwaukee Auditorium.

Londoners crowd Queen's Hall every time Lamond gives a recital.

Cecil Burleigh's concerto in A minor will be played by Madeleine McGuigan today at Aeolian Hall.

The latest Auer artist to make his home in New York is Rudolf Larsen.

Fannie Bloomfield-Zeisler makes her first appearance in several years at Carnegie Hall on February 13.

The late Mary Rhinelander Callender left \$50,000 to the Symphony Society of New York.

Anna Fitzsimons is singing Mana-Zucca's "Rachem" at ten concerts.

Maeterlinck lectured at the Ritz-Carlton guarded by two private detectives.

Chicago Opera Singers have been paying for applause at the rate of from \$50 a week to \$20 a performance.

The Metropolitan Musical Bureau will manage Bauer and Thibaud during the season 1920-21.

Daisy Kennedy, wife of Moiseiwitsch, is a virtuoso violinist of high rank.

Edna Thomas made a successful debut as a singer in Aeolian Hall this week.

The Society of American Singers celebrated its one hundredth performance of the season last Friday.

David Stanley Smith succeeds the late Horatio W. Palmer as dean of the music department at Yale University. London concert-goers like Albert Coates' new composition, "The Song of the Cossack."

Major Pond says that Maeterlinck has violated his contract with him and is suing the poet for \$35,000—

Maeterlinck is also suing Pond for \$20,000.

The Ruth St. Denis Concert Dancers start a tour of the West end of this month.

"Your glorious voice is a language which we all understand"—a tribute from General Pershing to Mme. Tetrazzini.

Charles L. Wagner is putting many towns on the musical map.

Eve Grippon is scoring one triumph after the other with the New Orleans Grand Opera Company.

Sam Macmillen left a violin valued at \$25,000 belonging to his brother, Francis Macmillen, in a taxi.

Mabel Jacobs, of Minnesota, has located in New York and probably will be heard in oratorio in the spring. Aurore La Croix's Aeolian Hall recital proved that she will reach the high goal predicted for her.

No matter who performs in the work, a Gilbert and Sullivan operetta will draw a large audience in London. Georgette Le Blanc will make a tour of Europe lecturing on her ex-husband, Maeterlinck.

Mme. Winetzkaja gives a song recital in Carnegie Hall on March 2.

Calvin Cady, of Seattle, is giving a course of lectures at the Teachers College of Columbia University.

Rudolph Ganz recently conducted the orchestral accompaniment of a Liszt concerto for his own performance of the solo part as reproduced on the Duo Art piano.

"Cleopatra's Night" will be heard for the first time at the Metropolitan on January 31.

The Paris Opera strike ended last Sunday.

At the suggestion of General Pershing, a series of historical concerts are being given free to the people of Manhattan and Brooklyn.

The fifth National Music Show will be held in Grand Central Palace from February 1 to 7. 5,000 people attended the Fokine and Fokina performance at the Hippodrome last Sunday.

John McCormack will leave these shores early in June instead of next November.

Rudolph Ganz will hold a master class in Kansas City for five weeks, beginning June 21.

Harriet McConnell is on tour with the Minneapolis Symphony Orchestra.

Hempel, Gabrilowitsch and Van Gordon are the artists selected for the Biltmore Musicale next Friday.

Irma Seydel, the Boston violinist, was a visitor in New York last week.

Ugo Ara sails on Saturday for Italy.

Dr. Caryl B. Storrs, critic of Minneapolis, committed suicide.

It is rumored that in 1921 the Metropolitan will change its name to "The Scotti-Metropolitan Opera Company."

Mme. Schumann-Heink is ill at her home in Grossmont, Cal.

Paul Althouse will give 100 concerts during the present season.

G. N.

EVE GRIPPON ONE OF THE BRIGHT STARS OF THE NEW ORLEANS OPERA COMPANY

Formerly Hammerstein's Leading Dramatic Soprano, This Well Known Singer, Descendant of a Musical Family, Has Won Many New Triumphs in the South

Eve Grippon, whose photograph adorns the front page of this issue of the MUSICAL COURIER, is one of the bright stars of the New Orleans Grand Opera Company now appearing in the Crescent City.

Miss Grippon is not unknown in this country where some nine years ago, as a young woman of twenty-three, she was the late Oscar Hammerstein's leading dramatic soprano at the Manhattan Opera House, New York. Her extraordinarily rich and powerful voice made her a great favorite in the metropolis, and when she sang, in one day, the roles of Rachel in "La Juive" and Flora Tosca in Puccini's "Tosca," the great audience—many of whom had attended the matinee performance of the Halévy work in which she had scored a memorable triumph—gave her an ovation such as is seldom accorded an artist. But, great as was this tour de force, it sinks into insignificance when compared with the vocal test to which the young singer was put while appearing at Lyons. On a Saturday evening she sang the big role of Sélika in "L'Africaine"; the next day she appeared in "La Navarraise" at the matinee and "Sigurd" at night, and the following evening she triumphed in the trying role of Valentine in "Les Huguenots"—a tribute indeed to the excellent vocal method which she received from her teacher, the baritone, Lasalle.

Miss Grippon comes from a musical family. Her voice, as remarkable when she was a very young girl as it is today, attracted the attention of the director of the Grand Opera and at that institution she made her professional debut in Wagner's "Valkyrie." Later she sang German opera in Italy. Colonne, the famous conductor, engaged her for a series of concerts and her successes were so great that she was selected to sing at the Liszt Centen-

ary. She has sung at the big opera houses of France, Italy and Spain, and is at present stirring her hearers in New Orleans both by the beauty of her voice and her unusual histrionism.

Upon her return to France, Miss Grippon will create the role of Verité in Magnard's opera "Guerecoeur." The lamented composer's wife, having heard her when she sang it in concert form under Colonne's baton, was so impressed with her interpretation that she bestowed upon her the honor of creating it at the Grand Opera, Paris.

The Times-Picayune (New Orleans), carrying the headlines, "Traditions Are Revived in 'Aida' Saturday Night—Years Roll Back When Artists Appear in Brilliant Performance," comments as follows upon Miss Grippon's work:

"Of course, the keenest interest of the evening was in Mlle. Grippon who was appearing here for her first audition. That times have indeed changed, however, is found in the fact that the leading dramatic soprano should have been withheld until the third presentation of the season, for in other days, the old New Orleans public would have been too impatient to appraise the real leader of the opera troupe and would have insisted on 'Les Huguenots,' or 'La Juive,' or at all events 'Aida' for the first night."

"How delighted one of those older audiences would have been with Mlle. Grippon, for she is in voice, method and physique in that sisterhood where one may name Scheweyer-Lemarie, Beaux, Caignard, Laville, Tylda, Fierens, Pacary and Foeder.

"She sang with wonderful beauty last night, and her duos with Rhadames and Amonasro were remarkably fine and roused the assembly to high enthusiasm."

Another Soder-Hueck Artist Scores

Elsie Lovell Hawkins, contralto, well known as a New York church soloist and recital singer, through her marriage to Dr. Ralph Hawkins, is now a resident of Providence, R. I., where she has gained much recognition and made quite a place for herself through the medium of her beautiful voice during the short time of her stay. Miss Lovell made a splendid impression when she appeared at Brockton, Mass., last spring and the critics there spoke in highest terms of her delightful vocal art, her rich voice with its remarkable range and exquisite quality. Thus, it is small wonder that she became engaged as soloist for the biggest Christian Science church in Providence, R. I., when making her residence there last fall. In a letter just received by Mme. Soder-Hueck, she writes:

"Yes, I have a splendid position now in the Christian Science Church here. If I can get a picture of it, I'll send it to you. The church is magnificent. I always have over a thousand people to sing to. I am sure it is socially the best thing in town, and will mean much to me in the future. My contract runs until May, 1921. I have filled several small engagements here recently. One of them at the home of Mrs. Rice (wife of the district attorney of Providence). Then I sang at the Rehe Club, a literary society. Another engagement was my singing at Miss Wheeler's School—a very exclusive girls' school; they were so enthusiastic over my work that I have to give another recital there later in the season. You, no doubt, heard of Mme. Avis Bliven Charbonnel. She is Providence's biggest musician—a pianist and teacher. She gave

a tea for me at her residence and it was an adorable affair. All the people present were big in their way—some musically, some socially, others professionally. I sang several groups of songs during the afternoon. It was a decided success and a most interesting affair. I met many well known musicians. Sorry you could not be there that day.

"My voice is in fine condition. When you think that I have not had a lesson for about a year and a half, it really is a proof of your method's worth, dear Madame. I am planning to give a recital here in February and maybe later in a New York church, and will come over real soon to see you and do some coaching."

The Dangers of Voice Culture

By L. S. Samoiloff.

We have all heard parents remark that they would like to have their children take singing lessons, but are afraid the natural voice would be spoiled by being misplaced by the teacher. This reminds me of a story I heard when singing on the stage. A tenor sang "Faust" with an Italian opera company, and the Marguerite was an Italian girl. She could not stand the throaty tones produced by the tenor, so between acts she remarked to him that it would be better if he sang *avante*, which means placing the tone forward. He became angry and answered, "I have studied in Germany, France and Italy. Each teacher placed my voice differently. I will not move my voice any more! I am tired of moving it!" Poor soul, he moved it all over, but never to the right spot. This happens with many singers; they move the voice here and there, but never to the right place.

Voice placement is a necessary study, but, like a razor in the hands of fools or children, it is dangerous. The first thing that a teacher should consider is the necessity of retaining the natural beauty of the voice. For example, when Nina Tarasova, the young Russian singer of folksongs, came to me, she had never had voice culture lessons in her life. Her voice was of natural good quality,

monotonous, with no soul. If the pedagogue uses his brains and understanding, listening, judging which tone appeals and at the same time does not hurt the throat, that is right teaching. Critics, in their endeavor to explain the wonderful expression Tarasova puts into her songs, try to criticize her method. If Nina Tarasova used only a "method" in her singing, without variety in her manner of tone giving, how could she sing twenty-five different songs of peasant life, and keep the tremendous audience in Carnegie Hall applauding so vigorously that, after the lights are put out, they have to be turned on again, so that she can sing another song?

Individuality and temperament can be expressed only if the possessor of the voice is not hampered by a method, and sings freely.

John Thompson Acclaimed as Concert Artist

Kansas City, Kan., January 5, 1920.—John Thompson, head of the piano department of the Kansas City Conservatory of Music, attracted a large audience here when he appeared in recital on the evening of November 24. According to the critic of the Star of this city, "Mr. Thompson is still able to fire an audience with a degree of enthusiasm reserved for the few." All of which goes to say that in spite of his two years' association with the college, and the fact that he gives on an average of eighty



JOHN THOMPSON.

Head of the piano department of the Kansas City Conservatory of Music.

lessons a week, he has lost none of his own reputation as a concert artist. "His command of the instrument," according to the reviewer of the Journal, "even facility of expression and technic, are to be expected in a player of his standard. But there is an elegance, a gracious simplicity and dignity in his playing and personal deportment that are second only in charm to his superb musicianship."

Mr. Thompson will leave Kansas City for a short time in the spring for an extensive tour of the Northwest.

Columbia Students' Orchestra Concert

The first concert of the season by the Students' Orchestra of Columbia University, Herbert Dittler, conductor, was given in the auditorium of Earl Hall, Columbia University, on Wednesday evening, January 14.

The orchestral numbers on the program were: Overture "Coriolan" (Beethoven), allegro moderato of the "Unfinished" symphony (Schubert), "L'Arlesienne" suite No. 1 (Bizet), and three dances from "Nell Gwyn" (Edward German), all of which Mr. Dittler presented in an

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and all I had to do was teach her a method of singing twenty-five or thirty songs without getting tired. Now she can sing all evening without fatigue.

The trouble in voice placement is that the teacher is often asked by the pupils what method he uses. The teacher, in order to get the pupil's attention, names the _____, etc., or "I was a pupil of _____. " "Good! then you shall be my daughter's teacher."

Now about the method: If a teacher uses a "method" instead of his intelligence, he makes all voices sound alike,

admirable manner. Particular mention should be made of the excellent tonal balance that prevailed throughout the various orchestral selections, justly entitling the enthusiastic conductor to much praise.

John Duke and Alexander Lipsky, pianists, appeared as soloists, the former playing gavotte (Gluck-Brahms), transcription from "Alceste" (Gluck-Saint-Saëns), and rhapsody in G minor (Brahms). The latter rendered three preludes by Chopin, as well as the same composer's scherzo in B minor.



JEAN BARONDESS.



LASAR S. SAMOILOFF.



NINA TARASOVA.

Myrna SHARLOW

American
Soprano



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MYRNA SHARLOW



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AS "THE PAGE"

Whom **BONCI** Said
In an interview in the
Fort Worth Record,
**"Is Best Page
He Has Had in
Masked Ball."**

Miss Sharlow has sung this season with Chicago Opera Association, MME. BUTTERFLY, NEDDA in "Pagliacci," ADALGISA in "Norma," THE PAGE in "Masked Ball," and in previous seasons has appeared with the same organization as JULIET in "Romeo and Juliet," MICAELA in "Carmen," MIMI and MUSETTA in "Bohème," ZERLINA in "Don Giovanni," MARGUERITE in "Faust."



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"Miss Sharlow's first solo in the balcony scene registered 100 per cent."—*Edward C. Moore, Chicago Journal*.

"An unmitigated triumph was Myrna Sharlow."—*Ralph F. Holmes, Detroit News*.

"Sharlow and Scotti star in "La Bohème."—*Karleton Hackett, Chicago Evening Post*.

"Not since Emma Eames prematurely left the stage has there been a Micaëla sung and acted with the charm of Miss Sharlow."—*Henry T. Finck, New York Evening Post*.

"Best singing she has ever done with the company."—*Maurice Rosenfeld, Chicago Daily News*.

"She made a most favorable impression."—*Herman Devries, Chicago American*.

"Her voice was finely clear and true."—*W. L. Hubbard, Chicago Tribune*.

"The woman's voice that created the most interest was that of Myrna Sharlow."—*Henrietta Weber, Chicago Herald-Examiner*.

Miss Sharlow is a pupil of Frederick E. Bristol



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AS "MICAELA"



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AS "ADALGISA"

**SPRING CONCERT TOUR
Opens March 15th**

**THE PART EXCESSIVE
TEMPERAMENT PLAYS
IN SINGING**

By Gennaro M. Curci

Which artist approaches perfection? The one who through feeling the sensations of love, hatred or happiness, loses himself completely in the impersonation of the role, or the other, while expressing these sensations, retains his own intellectual control and remains quiet, tranquil—even calculating? These are the two problems which I have studied carefully for a long time, and after due observation made in both cases, I have come to the conclusion that the last mentioned is the more successful artist.

First we must discuss the psychology of the artist and then that of the public. To abandon one's self in giving a natural expression or interpretation sometimes brings good results, but more often these are not of long duration nor of serious intent. The violent and momentary outburst of enthusiasm on the part of the public is the direct response to the sensation created by an artist who has proven himself! The public rewards his spirit and physical suffering or efforts to amuse—his pathological condition, in other words—with enthusiasm intended as recognition. Yet the public at that moment realizes that the artist has lost something vital.

All the artists, big or small, have inherited from nature a gift or even several gifts—moral and physical—but it is the ease with which many of these artists exercise their gift that oftentimes results badly for them. The time will come, and almost too soon, when the same public that has received an artist with frantic enthusiasm will also forget him. That time is when the artist's gift has been finished or consumed. Then the artist will be dropped.

When the artist's nervous potentiality has been lessened and does not go toward helping the voice, the artist falls flat or else amounts to very little. When the exuberance of temperament has gradually affected his vocal organ, there will be a decline or weakening of temperament. This will be followed by a period of struggle between the intellect and the vocal organ, because of the latter's fail-

ure to respond. Consequently, the artist is bound to suffer.

Imagine an artist who has sown the seeds of wild enthusiasm in his audience of yesterday being forgotten by his audience of today! It is either one of two things, he is forgotten or pitied—and that is still worse.

A STRANGE PUBLIC PSYCHOLOGY.

The public has a very strange psychology. It loves and adores its idol but it hates to be disillusioned. One might say that it is like a very good child that instantly becomes mischievous and cruel. The artist is one who has to keep the fire burning in his audience.

We have many examples in both the great old singers and the modern who, though still young in years, have come to the end of their career. Each, of course, has had a very valuable gift from nature in the possession of a beautiful voice and talent. I find in my studies that the principal reason for this quick sunset is due to little study on their part and an excessive amount of temperament which was not properly controlled.

The Italians are born with really beautiful voices and often an excess of dramatic temperament. They go before the public with very little technical training because they know that they have inherited an artistic temperament. That I consider a great mistake, because our natural quality in these cases oftentimes helps our downfall. The vocal organ must be perfect and the same interest that is put into this organ must be exercised to control the interpretative ability. It is wrong to develop in the young pupil a strong dramatic sense. This excess will only go toward damaging the vocal organ and in addition will affect the interpretation. How many great artists have been finished before their time for that reason? How many good artists never arrive at the top because of the same defect? I want to mention here two artists of the last century—Malibran and Patti.

MALIBRAN AND PATTI.

Malibran had a voice of exceptional range, her register extending from A to high D. With such an extension she easily sang soprano and contralto roles. The first time she sang in Milan at La Scala was the night of May 18, 1834. Her debut was made in "Norma." Even the famous Pasta had sung the role before her, but she obtained a colossal success, and after that night she sang "Oteilo" of Rossini, two operas of different tessitura. One newspaper of that time is quoted as follows:

Her voice, even the rare extension, is unequal in the different registers. The low notes are suffocated, the middle veiled, but the high notes go to the heart. Surprising ability! Imposing personality that inspires great interest! Admirable action! Sublime dramatic ability—but to excess. For that reason she did not realize that her vocal defects were even more disclosed.

She was the idol of the European public, but her glorious fame was nipped in the bud only too soon, together with her life. Her excessive temperament destroyed first her vocal quality and then her physical health. She was an artist with too much fire, and she understood it and predicted her own artistic finish in a letter to a well known Parisian editor, dated July 12, 1836. She died at the age of twenty-eight years at the Delle Armi Hotel in Manchester.

Patti was the more successful of the two. Born of Italian parents, at the tender age of six she was able to sing many of the songs that she had heard sung by such great singers as Jenny Lind, Grisi, Albani and Fressolini. Patti's New York debut was made in 1850, when she sang the rondo of "Sonnambula" at the age of eight. Between the ages of eight and sixteen she studied, making her real debut at the Italian Opera House of New York on December 24, 1850. Instantly the wonderful quality of her voice opened for her the doors to fame and thus she began her great career—maybe the greatest of all artistic careers.

PATTI'S SUPREME ART.

Patti had a remarkable fascination for the public. The cause of this fascination was, without doubt, due to the combination of all of her exceptional qualifications. There is no question that Patti had a perfect voice, but more wonderful was the art with which she used this perfect voice. She had faultless rhythm and intonation, but even more valuable than this was the absolute state of tranquillity maintained while singing. She understood better than any one else, perhaps, the singer's mission.

Patti was mistress of her vocal organ and skilfully put that knowledge into use, at the same time controlling the dramatic sense. One critic of her time accused her of being a little cold, but he did not realize what beautiful and fine results were achieved through this coldness.

Patti's main study was to bend the voice easily so as to lend effectiveness to the text of the music. If her



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hear in the essaying of the role of Violetta was silent, nevertheless her interpretation was famous and unequalled. The quality of her voice in the "Adio Passato" touched the soul as much as the sobs of a heartbroken person. That was the result of this really great work in subtle observation. Again the joy of Patti's voice in the "Barber of Seville" will never be forgotten. Her trills were as pure as silver and brought to one's soul the delight and joy of Rossini.

Patti passed from the dramatic to the brilliant comedy with profound agility—at all times like a queen, her voice serving her with equal facility and desired result. That, I believe, is the true art. Good health is very essential, but at the same time a hysterical condition or unbalanced psychology may bring some good, but it will not be a complete manifestation of the supreme art.

To abandon oneself to the combination and an exaggeration of dramatic temperament is not always fruitful. Tommaso Salvini, the Italian tragedian, in his biography, condemned strongly that form of art. He suggested that the young artist look out for the neurotic form of art. It is a good thing not to forget that the actor does not have to think of the B flat. The singer and student should first think about developing his vocal organ and then about cultivating his dramatic powers. We must never forget that the singer must first please the ear and then satisfy the eye.

Noted Band Changes Name

The New York Military Band which has achieved such nation-wide prominence during the past two years, announces that it will assume the name of its conductor, and for the future will be known as the Goldman Concert Band.

Formerly, every combination of wind instruments was called a military band. The New York Military Band, originally organized purely for concert purposes, is not connected with the military in any way. Its object has been, and is, to raise the standard of bands and band playing. Its instrumentation is in reality calculated to give symphonic results. Besides fifty-five wind instruments, it has a harp and two string basses. Many noted musicians and writers have called this organization a "symphony orchestra in brass," and have urged that a new and more appropriate name be found.

Furthermore, there were numerous bands using the name of the city in some form or other, such as New York City Band, New York Municipal Band, New York Amateur Band, and others. And, as a matter of fact, there have been other bands called "New York Military Band." This name could not be properly protected, because any title embodying the name of a city cannot be copyrighted and any organization is at liberty to use it.

So many people have been in doubt as to the identities of these various bands, that even as "The New York Military Band," conducted by Edwin Franko Goldman, became more and more prominent, it became increasingly apparent that the name, although a good one, would sooner or later have to be changed. It is, therefore, found advisable to eliminate the "New York" entirely, and also the "Military," since these names are indefinite, misleading, insufficiently specific, and conflict with any number of similar names. As a rule, all famous concert bands have borne the names of their leaders; for instance, Sousa's Band, Inness' Band, Gilmore's Band, etc.

The management of the New York Military Band, in addition to asking the advice and opinion of leading musicians and writers on musical subjects, has made a canvass of the members of the band, and many of the patrons of the summer concerts. The general consensus of opinion seems to be, that the organization should be named after the man who founded it, who organized and managed the concerts, and who raised the funds to make them possible. Thus, the new name, "The Goldman Concert Band," besides being more distinctive and fitting, is a lasting tribute to the conductor, Edwin Franko Goldman.

"Church Music Necessary," Says Althouse

"A thorough grounding in church music is one of the first beginnings for a musical career," says Paul Althouse, the young American tenor of the Metropolitan Opera Company, who is making such a great success in concert this season. "I began when I was a small boy and I have never stopped. When my voice changed I kept right on. In the church choir I was a boy soprano. In the course of time I woke up and found I was a tenor and I kept right on. It is a mistaken idea that the church choir unfitts the boy for singing later on. The careful and skilled training that he receives in his youth comes in handy later on and it is rarely indeed that his voice is spoiled, provided, of course, that it has been in the hands of a director who understands that delicate organ. The church choir is a boon to a young man who thus is able to gauge his possibilities and discover if he has real talent." That Mr. Althouse really means what he says in this respect is proven by the fact he still sings in church despite the enormous demands on his time by operatic and concert work.

Rudolph Polk to Give Excellent Program

Of really unusual interest are the programs which Rudolph Polk, the brilliant young violinist, will play here in the near future.

At his recitals at Orchestral Hall, Chicago, February 24, under the Wessels & Voegeli management; at the Philadelphia Academy of Music, March 10, under the management of Arthur Judson; at Jordan Hall, Boston, March 17, under the Wendell Luce management; and at Carnegie Hall, New York, March 23, under the direction of his manager, M. H. Hanson, Mr. Polk will play the same interesting and excellent program comprising among other numbers of the Tartini G minor sonata and the Saint-Saëns B minor concerto.

ORVILLE HARROLD

as RODOLFO in
"LA BOHEME"

THRILLS

At the Metropolitan Opera House

December 29, 1919



© Mishkin, N. Y.

"AMERICAN TENOR CROWNED AT THE METROPOLITAN. ORVILLE HARROLD IN 'BOHEME' SINGS WITH VOICE AND ARTISTRY SELDOM EQUALLED. His performance clinched his right to be considered among the very first tenors. No such singing has been heard at the Metropolitan from any tenor in recent years, with the single exception of Mr. Caruso. Hats off, gentlemen—a great tenor and an American!"—*New York Tribune*.

"ORVILLE HARROLD TRIUMPHS. HIS SINGING OF THE HERO IN 'LA BOHEME' WINS INSTANT SUCCESS. His performance won acclamation from the most influential Monday audience at the Metropolitan. His triumph was deserved. The house responded with a roar of enthusiasm not often heard in a theater.”—*New York Times*.

"HARROLD MAKES BIG HIT IN 'LA BOHEME.' UNUSUAL OVATION FOR AMERICAN IN METROPOLITAN. The audience was aroused to a demonstration of pleasure such as the house rarely witnesses. The outbreak, vigorous, general and long continued, was caused by the singing of Orville Harrold.”—*New York Sun*.

"ORVILLE HARROLD WINS OVATION IN 'BOHEME.' His dramatic fervor, fine even style and ringing high tones brought him a real ovation. It is a long time since an American tenor has been so successful.”—*New York Herald*.

"A NEW BIG METROPOLITAN STAR, ORVILLE HARROLD. He sang Rodolfo's music last evening as only one other man at the Metropolitan can sing it—he there is no need of naming. His voice, with its great range and native sweetness, was singularly rich and fine in quality. The long line of his legato floated on a seemingly endless stream of breath. Richly he deserves the triumph of last night.”—*New York Globe*.

"Orville Harrold, the American tenor, won last night in the Metropolitan Opera House one of the most pronounced successes achieved by any singer of his kind in New York since the star of Enrico Caruso rose above the horizon. He had his listeners with him from the very start, stirring them to a pitch of enthusiasm in the first act that held up the performance for fully two minutes.”—*New York American*.

"It is seldom that a singer, and particularly a native one, gets such a spontaneous and sincere reception as Orville Harrold received last night. Probably one other singer only could surpass the style, the fervor and dramatic feeling Mr. Harrold put into his rendition of the role of Rodolfo.”—*New York World*.

ARE MOST SINGERS UNMUSICAL?

Singing and Knowing Music Two Different Things—Why Music Cannot Be Read as Readily by a Vocalist as by an Instrumentalist
By WILBUR A. LUYSTER

[Mr. Luyster conducts illustrated lectures, demonstrating the simplicity of the French system of the Galin-Paris Cheve Method of sight singing, ear training, and musical stenography, which has been taught abroad with great success. He makes a specialty of teaching sight singing, taking particular interest in church singers. Mr. Luyster held the position of director of sight singing of the Metropolitan Opera Company for eight years, also in a number of parochial schools, and after exhibitions of his work before the school board the system was recommended to the schools of New York State. Mr. Luyster is musical director of the Great Temple Choir and conducts many choral and singing societies.—Editor's Note.]

Why is it that most of our singers cannot read vocal music? It is expressed or represented on the staff, having the same signs and characters that instrumental music has. In fact, music is a universal language. Is it because we have no competent teachers? Surely no! For, today, there are teachers producing results equal to, if not better than, any found in the past. Is it the students themselves that cannot be taught? Again no—for we are known to have minds that are receptive, minds that grasp everything easily and quickly. The trouble is not with the student or teacher, but with the means which they employ to accomplish the end.

When we speak of reading, it would be well to understand what constitutes a reader of vocal music in a true sense. We sometimes wonder at, and envy, the knowledge possessed by singers in choirs—they are looked upon as being readers. Generally speaking, more voice students are told to join a choir to get sight singing. This advice is given, probably, most sincerely, and the student in his effort to learn follows it without hesitation, but after trying for years he will find that he will not succeed in gaining that perfect independence in his singing that he is seeking, for it does not and cannot come in that way. I know there are exceptions, a very small percentage, made up of people who would succeed in anything, sometimes even in spite of the poor teachers or methods under which they are laboring.

To join the best choirs of today is not an easy matter. Applicants are told that they must have had previous experience, and so one naturally asks, How is a beginner to get experience? One naturally seeks the best, and, of course, they are the better choirs. However, in other choirs it will be found that anybody and everybody is admitted, and old music is constantly repeated because of the time and difficulty entailed in the learning of new music.

It is true one acquires, in the best choirs, a keen ear, through constant practice with the instrument, and the ability to produce a tone almost the instant it is played on the organ, guided by the position of the notes on the staff. This is what is believed to be reading music; but to actually read is to sing the selection right off without any assistance whatever from the organ, after the chord has been played. Most singers might be called "human phonographs" because they cannot sing a selection unless they have the record of it. In other words, they have to be taught "parrot like" every song they sing; and if they

were to procure all the latest for their repertory, by the time they will have learned them there would be just as many more new ones. So it is with a person not being able to read—he is entirely dependent on others, or the instrument, and utterly helpless, like a man in a boat with no oars.

INSTRUMENTALISTS HAVE ADVANTAGE OVER VOCALISTS. I speak above about music being expressed the same way for instrumentalists as vocalists. The former, however, have a decided advantage over the vocalists when it comes



WILBUR A. LUYSTER.

to reading; they have the keyboard with fixed tones, and when a tone—say B flat—is to be sounded, it is simply struck and is certain to be the correct tone. After all, it is more or less mechanical. However, the poor vocalists have no keyboard with fixed tones on which to play, and in an attempt to sing B flat, everything but the right tone would be sung.

This explains why the teaching of sight singing becomes a true science. These tones have to be created in the minds of the students so that they are able to find and sing any tone, and measure an interval with as much accuracy as a carpenter measures distance with a rule. No method of vocal sight singing has been successful through teaching the staff alone. By successful, I mean 95 per cent. of students becoming readers. Certainly you

would not call it a success if only a few out of every hundred mastered reading.

MUSIC ITSELF NOT A DIFFICULT STUDY.

Music, itself, is not a difficult study, but it is the puzzling signs of the staff by which music is represented that makes most of the trouble for everyone; it is a confusing problem and a sort of contradiction of itself, particularly to beginners. To illustrate, let us take two notes in the key of A: one E, first line, and the other G, second line—the distance being two whole tones (major third); another day we have notes on the same two lines in the key of C—the distance is one and a half tones, E to G (minor third); and still another day, the same two notes in the key of C, but with the accidental or chromatic change lowering G to G flat (diminished third), which is only one whole tone.

To teach sight singing successfully, a system which employs certain signs and names to represent ideas, and the same sign for this one idea should be used. Never should two names be given for one and the same idea. We know people and articles, and associate them by their names, and when we speak of Mr. Black we do not think of Mr. White, and when we speak of a table, knowing what a table looks like, we do not think of a chair. The same is true of music, only the name should be associated with the sound. Every sound has its name, and no two sounds have the same name; so, by continual association, students are not only able to sing the tone when it is expressed by the sign, but can call it by its name when they hear it. No instrument of any kind should ever be used in teaching except to give the keynote.

EXERCISES SHOULD BE USED FOR TEACHING.

Only exercises (which appeal to the intellect) and not songs (which appeal to the memory) should be used for teaching. Every tone, whether individual or in an exercise, should be sung at sight in each lesson, and exercises graded so that each is the outcome of the previous one, and a leading up to the next. No repetition of lessons should be necessary. Pupils never should be allowed to sing exercises at home before having first sung them at the lesson. Lessons should be divided into sub-topics or studies, and a time set apart for the study of each. Never should two mental operations be given to a student's mind simultaneously before each has been mastered separately. By sub-topics, I mean intonation—the study of sounds as to pitch—enabling students to measure intervals with accuracy; dictation—the real educator of the ear) which is a training to recognize sounds so that they can be called by name when heard; time or duration of sounds—which will make it possible for those devoid of rhythm to execute difficult syncopations and mixed time with as much ease as a child plays games; meloplast—which introduces the use of the staff and, by its use, turns darkness into light, leading to actual staff notation; staff notation—which is a systematic reading of notes, first without time, then with it (every student beating his own time), and finally singing it; part work—which is the developing of concentration until the ability to carry a part in singing is reached. Every student who reads music should be capable of singing and carrying any part within the compass of his voice without the instrument.

One can readily understand that with the thorough and systematic training prescribed above, it would be possible for everyone to master the art of reading vocal music successfully.

Helen Teschner-Tas Returns to Concert

One of the few American women who have brought violin playing to the point of high virtuosity, is Helen Teschner-Tas, who is returning to the concert stage this season.

Her career has been followed by the New York public with the keenest interest, from the time when as a child of seven she appeared in Chickering Hall and astounded her listeners by the marvelous tone she drew from her three-quarter instrument, until she returned from a long course of European study with the commendation of the world's most authoritative critics upon her work.

Willy Hess, the former concertmaster of the Boston Symphony Orchestra, and Carl Flesch, the distinguished Austrian violinist, were the two masters under whose guidance she brought her virtuosity to its present point of perfection. She is one of the few child prodigies who have amply fulfilled the promises of her earliest manifestations of talent and now re-enters the concert field as an artist of broad technical equipment and mature musicianship.

Mme. Teschner-Tas always has shown a strong predilection for the larger works of violin literature, her repertory including the classics of the early Italian masters, of Bach and Mozart, the two monumental violin works of Beethoven and Brahms, as well as the outstanding creation of the romantic school, such as Lalo's "Symphonie Espagnole," Bruch's Scotch fantasia, and the Mendelssohn concerto.

She made her European debut in a heavy program composed of the three Bs—Bach, Beethoven and Bruch, and when she later essayed the Brahms concerto, which is generally considered the Noli me tangere of women violinists by reason of the great demands it makes upon head, heart and fingers, she had the satisfaction of having one of the foremost critics speak of her work as "the noblest, broadest and most subjective interpretations of the concerto ever given by a woman" in one of the strongholds of music in Europe.

Of recent years, Mme. Teschner-Tas has only been heard in quasi-public musical events, among these being the concerts of the Symphony Club in which she led the violins with brilliancy and authority under the baton of Walter Henry Rothwell.

Mme. Teschner-Tas will give her New York recital at Aeolian Hall, this evening, January 22.

Treble Clef Club to Give First Concert

The Treble Clef Club (Philadelphia, Pa.), of which Karl Schneider is the conductor, will give its first concert of the season at the Bellevue-Stratford Hotel on Tuesday evening, February 3.

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Second Violin

EMILE FERIR
Viola

EMMERAN STOEBER
Violoncello

Assisted by BENNO MOISEIWITSCH

Program

- | | |
|--|-----------------|
| 1. Quartet No. 3 in A major..... | .Schumann |
| Andante espressivo. Allegro molto Moderato | |
| Asai agitato | |
| Adagio molto | |
| Allegro molto vivace | |
| 2. Phantasy Quartet, (Op. 12)..... | Eugène Goossens |
| 3. Quintet for piano and strings, (Op. 34) in F minor..... | Brahms |
| Allegro non troppo | |
| Andante, un poco adagio | |
| Scherzo. Allegro | |
| Finale. Poco sostenuto. Allegro non troppo. | |

Tickets: \$1.00, \$1.50 and \$2.00.

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MUSICAL COURIER

**DISTINCTION IN
OPERATIC ACTING**
By GEORGE E. SHEA
Teacher of Singing and Author of "Acting in Opera"

When the critics decree that an opera singer is an actor or actress "of distinction," what exactly do they mean? Is the expression a manner of easy generalization, a sensing of the excellence of the singer's artistry in acting, rather than an exact perception of the elements composing it?

Grace may be a concomitant of distinction, although ruggedness and even uncouthness would give distinction—in this wide application of the word—to the embodiment of certain operatic parts. Grace, which implies harmonious movement, may also betray the truth of the musical delineation, and, like too much vanilla in the custard, dominate in a portrayal where other impressions ought to be paramount.

A nice sense of values is largely the basis of what *messieurs les critiques* sum up in the word "distinction," and in that scale of values the time element is perhaps the one which more than any other assures distinction: the time required to develop and complete a gesture, the duration of an attitude, the timing of steps, the maintenance of the gaze in a given direction, in brief, the time "exposure" of any one expression of the total physiognomy, beyond which monotony lurks, and short of which the image lacks sharpness of impress.

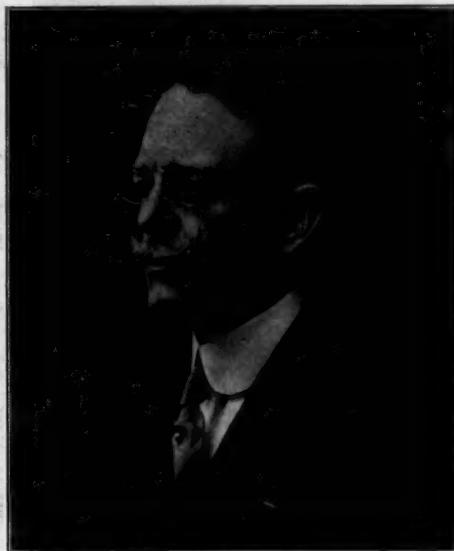
Then there is accent, a most useful instrument which seems to be missing in the technical kit of many a lyric artist, yet which contributes so much to the polish of a dramatic lining, establishing peaks in the plastic curve. The gestures of some stars in the operatic firmament have neither beginning nor ending—as they were they are now and ever shall be; this is a pointless and pallid grace—music without pulsation or rhythm. Accent is the completion of a gesture, readily observable, but in nowise exaggerated—and by "gesture" is meant any bodily movement. Employed with moderation, and varying in intensity according to the personage and the shift of emotions, this accentuation is surely a component of that elusive "distinction" of the lyric stage.

In the singing actor of distinction the physical envelop will subtly espouse the emotional and spiritual content of any operatic part, and this exteriorization of the mental concept will generally vary in artists of equal worth, because of differing comprehension and individuality.

But, presumably, often and often, distinction, or its lack, spring from acquaintance with or ignorance of the simpler rules of stage deportment whose observance or infraction makes for harmony or discord in the changing stage picture presented to the audience. Some of these infractions, taken at random, are: a faulty profile attitude; gesturing in front of the face or with the wrong

arm; too frequent use of an often inappropriate gesture; abuse of a favorite attitude (which may have become subconsciously necessary to comfortable vocal delivery).

In the case of the pupil studying for opera, the acquirement of correct stage habits and fundamentals should, in the studio, parallel voice study. These habits must become as ingrained and automatic as breath control and proper dictional processes in firm, free, resonant tone.



GEORGE E. SHEA,
Teacher of voice and operatic acting.

Wherefore it is a mighty advantage to obtain from one and the same teacher instruction in voice production, and in musical style and lyric declamation combined with appropriate dramatic action and principles, first in phrases, then in arias, and finally in entire operatic parts. Thus will be assured all that external help that can contribute to the transformation of the student of high resolve into "an operatic artist of distinction."

St. Mary's School Enjoys Ethelynde Smith

Ethelynde Smith is a soprano who is filling many concert engagements in various parts of the country. On November 18 she appeared at St. Mary's College in Notre Dame, Ind., when the big hall was packed and many students were standing in the corridors. The program

given was in the nature of a lecture-recital, for Miss Smith preceded each song with a short explanatory talk. As the evening progressed, the students became more and more enthusiastic, until at the end of the program the soprano was forced to add five encores, besides having repeated "The Americans Come!" and "Rough and Tumble." Other numbers given included a group of old songs of the Allied nations, Micaela's aria from "Carmen," a group of modern French songs and one of American numbers, "The Spring Song of the Robin Woman," from Cadman's "Shanewis," and a group of children's songs.

"Secret of Suzanne" and "Pinafore" at the Park

The Society of American Singers introduced Wolf-Ferrari's one act "The Secret of Suzanne" for the first time, on Monday evening, January 12. Marcella Craft was especially engaged to sing Countess Gil, a role which she created in the first performance of the opera in Munich in 1911. Morton Adkins was the Count Gil, and Frank Moulan, Sante, the servant, who is seen rather than heard.

The work was excellently done on the whole. Miss Craft, of course, knowing all the traditions of the part, was splendid in acting and song with the charm and delicacy that it demands. Mr. Adkins, too, left nothing to be desired from the vocal standpoint, but had a frequent tendency to over-act. Mr. Moulan was a too-comic comic servant, leaving nothing to the imagination of the audience. The score is an exceedingly difficult one for so small an orchestra as that of the society to contend with, but on the whole the parts were excellent. Conductor McGhee had everything firmly under his baton and adequate justice was done to the score. The performance of "Pinafore," which followed, with no change in the cast excepting the appearance of Irene Williams—a delightful Josephine—was the best of the many that have been given by the Society of American Singers.

Simmons Presents Christmas Carols

Louis Simmons, New York singing teacher and head of the vocal department at the Merrill School for Girls in Mamaroneck, N. Y., presented his forty pupils of the school in songs and Christmas carols at a big Christmas dinner given at Oaksmere (Mrs. Merrill's school). Mr. Simmons was the recipient of a bonus as a Christmas present in appreciation of his work at that institution.

Leo Duran to Give New York Recital

The Mansfield Musical Bureau will present Leo Duran, tenor, in a song recital at the Theater Parisien, New York, on Sunday evening, February 15. Mr. Duran volunteered his services in the French army and as a member of the 10th infantry sang before Marshal Foch. In addition to numbers by standard composers, Mr. Duran will sing a group of his own songs.

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Boston, Mass.—Jordan Hall	March 19th
New York (Carnegie Hall).....	March 23rd

"He showed himself a careful and musicianly player, possessed of unusual technical proficiency."

—New York *Globe*, October 15th, 1919.

"One of the most remarkable appearances among the younger violinists."

—M. Halperson, in *New York Staats-Zeitung*.

Mr. Polk's fee, for these introductory seasons, places it within the power of any club or college to engage him.

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Per Nielsen Now Director**at Westminster College**

Per Nielsen, a baritone of Anglo-Norwegian parentage, began his musical education in London under the tutelage of Albert Visetti. In his youth he toured in "The Geisha" and in a manuscript opera, "The Illustrious Stranger." He also toured England in concert, and the music critics were loud in their praise of his sympathetic voice, diction, excellent interpretation, and his sincere and dignified style. On the advice of Ellen Gulbranson, a prominent opera singer, the baritone went to Berlin to continue his studies along operatic lines, and at the time of the outbreak of the war he was engaged in one of the court opera houses in Germany. During the war Mr. Nielsen made a tour under distinguished patronage through the whole of Norway, including the most northern town, Hammerfest, and sang at about eighty concerts.

After the baritone came to America, Ferruccio Busoni wrote of Mr. Nielsen:

Repeatedly I had the pleasure of listening to Per Nielsen's artistic performances of lyric and operatic songs, and he has always left me musically convinced through the means of a powerful and sympathetic voice and of thoughtful interpretation.

At a concert in New York, in aid of the unemployed, Mr. Nielsen was engaged to take the place of David Bispham, and he presented as his part of the program a group of songs composed and accompanied by Rudolph Ganz. After the concert the composer autographed the copies of the songs given by Mr. Nielsen as follows:

To Per Nielsen with sincere appreciation of his splendid singing.

Mr. Nielsen sang for Artur Bodanzky recently, and that eminent conductor complimented the singer on his voice of fine quality.

For one year the baritone was head of the voice department at the Conservatory of Musical Art in New York, and at the beginning of this season he accepted the post of director at the Westminster College of Music, New Wilmington, Pa., where he has, associated with him, a capable faculty. Mr. Nielsen already has succeeded in awakening a real interest in things musical in that section of the country. Artists who have given recitals at the college this season are the American pianist, Oliver Denton, as well as Rafaelo Diaz, tenor of the Metropolitan Opera Company, and an old friend of Mr. Nielsen's from studio days in Europe.

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Photo by Campbell Studios, N. Y.

My Dear Miss Hopper:

Miss Nash's recital was a complete success. The Auditorium was packed and people stood throughout the program and would have been willing to have stood as long as she would play. She was the first artist-pianist that hundreds of the audience ever heard, and to think that Miss Nash could make people like that enjoy Bach is unbelievable but true. If you could only appreciate musical conditions here I am sure you would agree no artist could ask for a greater triumph. The people can talk of nothing else—they did not know the piano was such a beautiful instrument and all hope Miss Nash will return.

In all reverence, Ezekiel 34:29 is very fitting: "And I will raise up for them a plant of renown (Miss Nash), and they shall be no more consumed with hunger in the land, neither hear the shame of the heathen any more."

We thank you with our whole heart that you made it possible for us to hear Miss Nash and to know and feel her wonderful and beautiful personality.

Very sincerely,

MID-WESTERN MUSIC LOVER.

DIRECTION: EVELYN HOPPER
Acolian Hall, N. Y. City

Steinway Piano

RALPH LEOPOLD

MUSICAL COURIER

January 22, 1920

Jarren Gehrken Gives Third Organ Recital

Warren Gehrken, probably the youngest of Brooklyn organists, gave his third recital at St. Luke's Protestant Episcopal Church, Brooklyn, January 7, playing a program of seven numbers before an audience "larger than is usual at regular church attendance," according to an attendant. This audience listened with close attention to his playing of Bach's D major fugue, played in remarkably fast tempo, but with a clean cut, mighty effective introduction. Three Liszt pieces for piano, transcribed by Mr. Gehrken, included "Chapelle a Tell," "Au lac Wallenstadt" and "Vallee d'Obeman." The Parsifal-like chords of the "Tell" piece, the beautiful soft stops selected by the organist for "Wallenstadt" and the particularly tasteful playing and combinations of the "Vallee," these were features worth noting. There followed Macfarlane's "Spring Song," the Dvorak largo "From the New World" (Shinn's arrangement), Rheinberger's "Vision," Biggs's "Sunset" and Widor's toccata from his fifth organ symphony. In all these one could not but admire youthful Mr. Gehrken's masterly technic, musicianly understanding and expressive playing at all times. The instrument, of eighty speaking stops, Möller's op. 1945, is beautiful in every respect. Three divisions (this is, on both sides of the chancel, and over the main entrance), allow for manifold unique effects, and in combination there is nobility of tone and unity. Betty Burr, contralto, assisting vocalist, showed full round tones in Handel and Gluck airs, covering extended range, and later increasing her effective singing with numbers by



PER NIELSEN,
Baritone.

who will play the necessary piano accompaniments; the other program will consist of the works of Manzuca.

Before taking up his duties as director of the Westminster College, Mr. Nielsen made a very successful appearance at the Waldorf-Astoria Hotel in New York, when he presented a program entirely consisting of Grieg compositions. On November 18 he gave an interesting song recital at the college.

Heifetz Off on Tour Until March

Jascha Heifetz left recently for a tour to the Pacific Coast accompanied by Samuel Chotzinoff, his pianist, Mrs. Ruvin Heifetz and a representative of the Wolfsohn Musical Bureau. The violinist will not return East until the middle of March.

Spalding's Second Recital, February 14

Albert Spalding is announced for a second violin recital in Carnegie Hall, Saturday afternoon, February 14. Andre Benoit will assist at the piano.



WARREN GEHRKEN,

Organist and choirmaster, St. Luke's P. E. Church, Brooklyn, whose monthly organ recitals are attracting large audiences.

Tschaikowsky, Sinding, Lie and Cadman. The next recital is set for February 4.

Mr. Gehrken began music as a chorister in St. George's, Brooklyn, also studying with Dr. Woodcock, R. K. Biggs, Rihm, Walther, and piano with Friedheim. Assisting organist at Garden City, he was later at Trinity Episcopal Church, Rockaway, and now at St. Luke's. He has an organ and choir worthy of his professional attainments.

A communion service composed by Mr. Gehrken and published by Novello & Co., has been favorably received and was heard at Trinity Church and elsewhere under the direction of the composer.

Brockton Demands Eight Encores from Jordan

Under the auspices of the Porter Club, Mary Jordan, contralto, presented a varied as well as interesting program at the Porter Congregational Church in Brockton, Mass., on the evening of Friday, January 9, with Stella Barnard at the piano. Several of the numbers which the contralto sang—negro spirituals arranged by Burleigh; "Dusk in June," Fay Foster, and "You Devon Maid," Florence Parr Gere—were dedicated to her. Other composers who were represented on the program were Verdi, Spaulding, Carpenter, Brahe, Deis, Fourdrain, Yamada, Francesco Di Nogero, etc. This was Miss Jordan's second appearance in Brockton this year, and she was so well received that, in addition to the selections programmed, eight encores were demanded of her.

Namara with Brooklyn Apollo Club

Margurite Namara has been booked for an appearance with the Brooklyn Apollo Club, on Tuesday evening, February 17.

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BALTIMOREAN TO PROMOTE MUSIC AT JOHNS HOPKINS

Edwin Litchfield Turnbull Retires from Business and Turns Attention to Advancing Music—Manhattan Opera Company Fails—Muri Silba, Ornstein and Merle Alcock in Recent Recitals

Baltimore, Maryland, January 10, 1920.—Feeling with Robert Browning that "The best is yet to be, the last of life, for which the first was made," Edwin Litchfield Turnbull of this city, after twenty-five years of work in the real estate business, has retired with the intention to devote the remainder of his life to music, which, to judge from his still youthful appearance, will be many years in promoting the art he is pleased to call his "first love."

Mr. Turnbull, who has made a survey of representative groups of colleges and universities in regard to their musical advantages, is desirous of having established at Johns Hopkins University, where he received his education, a department of music. As a means to an end, he has started a university orchestra, under the able leadership of Charles H. Bochau, and is now working for the establishment of a choral society under the same leadership. The orchestra has given several noteworthy concerts here and has increased in membership from sixty to eighty-five members.

The full desire of Mr. Turnbull, however, is to see maintained at Hopkins, an endowed department of music, with courses of study, lectures, recitals and concerts open both to members of the university and to outsiders, with a large auditorium, containing a concert organ and a stage adequate for the accommodation of a large chorus and orchestra. These ambitions, which are expressed in an article contributed by Mr. Turnbull to the Johns Hopkins Alumni Magazine. The article also included mention of a band, a college choir in addition to the usual glee and mandolin clubs.

Mr. Turnbull first began the study of music at the age of fifteen when he took lessons on the violin from Professor Henry M. Jungnickel of Baltimore. One year later, he organized an amateur orchestra which held weekly rehearsals at his home on Park avenue. Later the orchestra, called by the young musician the Beethoven Terrace Amateur Orchestra, increased in numbers to twenty-five, and gave concerts in Baltimore and elsewhere for charity. Young Turnbull was the conductor and those among the musicians were the late Rev. Maltbie D. Babcock, who played the organ, piano, violin and viola; Dr. Richard P. Strong, violinist; Miles Farrow, organ, and Sidney Lanier, son of the poet, who, like his father, played the flute.

After graduating from Hopkins University in 1893, Mr. Turnbull went to Europe to study violin in Florence, Italy, and also orchestration in Munich, under Ludwig Abel. There he composed his first orchestral composition, and dedicated it to the amateur orchestra he had founded in America. In 1894 he returned to this country

MUSICAL COURIER

and entered the real estate business a year later, remaining in it for twenty-five years.

During all that period he kept up his interest in music, and participated in many hundreds of concerts, recitals and musicales as conductor, violinist and manager. He also sang in male quartets and glee clubs, and for more than twenty years was a volunteer member of various church choirs. He has frequently conducted orchestras and military bands in Baltimore and also the Marine Band and orchestra in Washington, and at one time conducted an orchestra of Boston Symphony musicians at Bar Harbor, in playing several of his own compositions. Last spring he conducted General Pershing's Band, when it played his particular composition, "Victory" in the Fifth Regiment Armory here. For many years he has been in charge of the music at the Johns Hopkins University exercises. His compositions, which are many and of a high order, include songs for solo voices, hymn tunes, arrangements and transcriptions for the orchestra, piano and violin numbers.

OPERA COMPANY FAILS.

After two excellent performances of "Carmen" one night and "Rigoletto" the next, the Manhattan Opera Company because of a lack of funds, was obliged to discontinue its performances in Baltimore Christmas week and give two benefit concerts so that the artists might secure sufficient means to provide their railroad fare home.

The company possessed real merit, many of the artists having remarkably fine voices, and it was with deep regret to music lovers that it suffered from financial straits. Mark Byron, Jr., the manager, had hopes of securing a financial backer who would pay off the debts of the company, but the backer, who always seemed to be appearing and disappearing while the company remained in Baltimore, never came into full view. The orchestra and chorus lost hope and struck, but the soloists remained true to the manager, although they had not received one cent for their services since they had been engaged. With the exception of a few disturbing spirits, something like a readjustment was affected with the chorus and orchestra before the company left town. Hopes are entertained that a reorganization will take place in New York.

A deep impression was made upon the people here by the Manhattan Company, and had it not been that they were so deeply in debt when they came to Baltimore, there is no doubt that the receipts from the box office at the Lyric would have well repaid their performances had they given operas until the end of the week. Among some of the principals were Cedia Breau, Riccardo Martin, Miguel Santacana, Helen Fechter, Lillian Gresham, Henriette Wakefield, Pilade Sinagra, Giorgio Puliti and Alice Hesler. Adolph Schmidt was the conductor.

MURI SILBA PLEASES IN RECITAL

The young Polish pianist, Muri Silba, who was heard January 6, at Albaugh's Theatre for the first time in Baltimore, created a pleasing impression, and established her-

self as a musician of ability and unusual talent. Her program was well selected and varied.

ORNSTEIN CREATES FURORE.

With a program composed entirely of modern compositions, and an ultra modern soloist, the Russian pianist, Leo Ornstein, the Boston Symphony Orchestra was heard on January 7 at the Lyric. Emilio De Gogorza was scheduled to sing, but was unable to keep the engagement because of a severe cold, and Ornstein was invited to be the soloist. Presenting MacDowell's second piano concerto with imagination and power, he created somewhat of a furore, and at the close of the concert when it was rumored that he would probably return this season for a recital, the announcement was received with pleasure.

There was no uncertainty in his playing and his wonderful assurance, and firm, yet light touch, with a command of tonal variety produced great enthusiasm. His emotional nature seemed somewhat in check, but there was every evidence, however, of the fiery steed that pranced behind the bars of artistic convention.

MERLE ALCOCK'S RECITAL ENJOYED.

With marked simplicity and beauty, Merle Alcock, the young contralto, whose voice is attracting so much attention throughout concert circles, gave a recital at the Peabody Conservatory on the afternoon of January 9. Her rich and sonorous voice, in addition to a most charming personality, won her friends immediately. In appearance and type she is distinctly womanly, and her voice, which has in it a wonderful appeal, sounded particularly well in such numbers as Sinding's "Mother of Mercies," the Old Breton folk song "L'Angelus," and Florida's "Rondel de L'Adieu." Excellent dramatic qualities were also noticeable in Verdi's aria, "O Don Fatale" from "Don Carlos." In the less ambitious numbers of her program she showed the same attention to technic, phrasing and artistic expression. She was applauded so often after different numbers that she was obliged to repeat several, besides giving as an encore at the close of the concert, that charming old song, "Darling Nellie Gray." Throughout the concert she was accompanied by Harry Oliver Hirt.

R. N. H.

[See earlier Baltimore news on page 10.—Editor's Note.]

Mme. Lawson Makes Records for Edison

Franceska Kasper Lawson, that charming soprano of Washington, D. C., was in New York last week making records for the Edison Company. On Saturday, January 10, she sang at the Irving School, Tarrytown, N. Y., when she was given an exceedingly hearty reception.

Philip Gordon's Second Recital February 12

Phillip Gordon, the American pianist, gives his second recital here in his series of three, at Aeolian Hall, on the afternoon of February 12.

"Among native concert tenors, this graduate of Harvard easily stands in the lead"

Lambert Murphy

First of Season's New York Recitals, Aeolian Hall, January 1, 1920

Mr. Murphy is a singer who might well be heard here more frequently. He has steadily been advancing in his accomplishments as a concert singer, and what he did yesterday gave evidence of still further progress. In the Braga aria and in the French songs the singer showed fine skill in the use of his voice. His phrasing was good and his diction admirable. In style there were taste, feeling and intelligence.—*New York Sun*, Jan. 2, 1920.

Lambert Murphy gave the first 1920 recital yesterday in Aeolian Hall, where his matinee of tenor songs was a pleasure to hear; he sang well, in the free natural way that marked his former work in opera and oratorio, and there were enough persons who remembered him then to fill the house on this holiday. Mr. Murphy sang two of the old Francis Hopkinson songs better than they have been done before, because unaffectedly and sincerely. He showed good diction in a French group, and ringing top notes in recent airs by Hammond, Chadwick, Mrs. Beach, Branscombe and Trebarne.—*New York Times*, Jan. 2, 1920.

Lambert Murphy, long a shining light in oratorio and in concert, began the year by giving a recital in Aeolian Hall yesterday afternoon. The odor of sanctity which often clings to artists who have devoted themselves for any length of time to church music, is agreeably absent from his singing. He has not allowed his style to become cramped. His singing has warmth and finish. The Francis Hopkinson songs, a group of songs by Fourdrain, Faure, Cui, Paulin and Szule, were among the most enjoyable numbers of an unconventional program. This tenor sings ballads and Irish folksongs delightfully. Three of them were features of the last group which ended with Geoffrey O'Hara's effective "There Is No Death." Mr. Murphy gave great pleasure to a large audience and added many encores.—*New York Tribune*, Jan. 2, 1920.

That Edmond Clement of American singers, Lambert Murphy, gave his first recital of the season yesterday afternoon at Aeolian Hall. He was heard and applauded by an audience both large and demonstrative, but no more so than he legitimately deserved. Among native concert tenors, this graduate of Harvard easily stands in the lead. His lyric voice, vitalized by a humanizing vibrato, such as a violinist produces with his fingers



on the strings, is of peculiarly luscious timbre, well placed, well schooled, flexible, responsive. His diction is exceptionally good in French as well as in English. His style is polished, yet not at the expense of warmth and expressiveness of utterance. Mr. Murphy has added considerably to his interpretative scope in recent years. His success has evidently not turned his head, which is more than can be said of one or two of his colleagues.—*New York American*, Jan. 2, 1920.

Of course, when a singer ends a program in golden-voiced triumph with Geoffrey O'Hara's "There Is No Death," he can't expect his audience to rise calmly and go home. So the audience at Aeolian Hall yesterday afternoon remained until encore after encore proved the genial tenor's graciousness and pleasure. Lambert Murphy has made record-breaking progress since his appearance in Aeolian Hall last season. His growth is equally evident in breadth and versatility of style and technical resources. The dramatic heights of songs such as Chadwick's "Before the Dawn" and Trebarne's "Song of the Troubadour" were reached with convincing resonance and virility, while his well-known lyric quality, more mellow and appealing than ever, was constantly delightful in Paulin's "Avril pose ses pieds lents," "Far Awa," by Mrs. Beach, and three Irish ballads of distinctive charm.—*New York Evening Mail*, Jan. 2, 1920.

In Braga's Recitative and Romanza from "Reginella," Mr. Murphy's dramatic power made itself felt. The poignant mood was well sustained, and never did it lack a fine sincerity, although it would be the easiest thing in the world to make this recital with sentimentality. The Hopkinson's songs, too, sounded well, because of Mr. Murphy's fine singing, in which exact enunciation and careful phrasing were not the least of points to be commended. He was in good voice. There is sometimes a noticeable vibrato, but his tones are firmly produced and powerful.—*New York Herald*, Jan. 2, 1920.

Mr. Murphy has a following and he deserves it, because of the quality of his voice, his good taste, and his earnestness.—*New York Evening World*, Jan. 2, 1920.

At Aeolian Hall in the afternoon a large and attentive audience expressed enthusiastic approval of the singing of Lambert Murphy. The beautiful recital closed with a memorable singing of a noble song by Geoffrey O'Hara, "There Is No Death."—*New York Morning Telegraph*, Jan. 2, 1920.

ACROSS THE COUNTRY

Atlantic City, N. J., January 5, 1920.—Because of certain financial problems, Atlantic City does not seem destined to have its own symphony orchestra this winter. Considerable interest has been aroused in the project as a result of the magnificent concerts given during the past summer on the Steel Pier, under the direction of J. W. F. Leman.

Dr. Johann M. Bliese recently conducted a performance of "The Messiah," given by a chorus of 150 voices from the combined churches, with Helen Kennedy, soprano; Ida Taylor Bolte, contralto; Henry Gurney, tenor, and Frank M. Conly, bass, as soloists, and the Leman Symphony Orchestra.

At a recent musical celebration given at the Ambassador Hotel, Almira Sessions, soprano, of New York, assisted by Vincent Speciale, pianist, was heard in an interesting program.

Among principal recent factors in the musical life of Atlantic City are the recitals which have been given by Nora Lucia Ritter, soprano, late of the Doree Opera Company; by Tuttle C. Walker, baritone, of the Mendelssohn Society, and Nathan T. Reinhart, organist of the Beth Israel Temple and First Presbyterian Church.

Another recital of interest was the one given by Evelyn Quick Tyson at the Ambassador Hotel, when she presented Margery Merle Mellen, pianist and pupil of the Tyson Conservatory of Musical Art, with Nora Lucia Ritter, soprano, as the assisting artist. Miss Mellen's interpretations from Raff, MacDowell, Rachmaninoff and Del Rio received well deserved ap-

roval, although she was at her best in her Chopin numbers. Miss Ritter's singing of arias from "Cavalleria Rusticana" and "Madame Butterfly" was much enjoyed, and Evelyn Quick Tyson disclosed much to be admired in her solos and made an efficient accompanist.

The Knights of Columbus have solved the problem of providing pleasant Sunday evenings for members and guests by giving short musicales at the K. of C. Home fortnightly. A program given there recently included solos by Mary Lyons Hans, soprano, and Marian G. White, contralto, both pupils of A. Y. Cornell; tenor solos by Thomas E. O'Connor, and baritone solos by J. Emmet Wall. The accompanists were Joseph F. Dwyer Thomas J. Hayes and Edward J. Delehanty. The last named has written the music to words by Agnes C. O'Keeffe for two songs, which were sung by Miss Hans. They were "Where Poppies Glow" and "In Kerry." Mrs. M. F. Dollard, Jr., has written "Smiling Eyes," which Miss Hans gave as an encore. At the final program before Lent, the K. of C. choir will be heard, Stephen F. Moran directing the full body.

Baltimore, Md.—(See letter on another page.)

Boston, Mass.—(See letter on another page.)

Bridgeport, Conn.—(See letter on another page.)

Burlington, Vt., January 5, 1919.—The Sistine Chapel Quartet was heard at the University of Vermont gymnasium on Tuesday evening, December 16, under the management of Arthur W. Dow, being the second attraction

in the concert course. The next event will be a recital by Galli-Curci on March 2, and on April 21 Carolina Lazzari will appear in a joint recital with Rudolph Ganz. Frances Alda is scheduled for May 17. The first concert of the season was given by Fritz Kreisler on October 15, who received a fine reception from a big audience. It was his third appearance here.

The Tufts Glee and Mandolin Clubs appeared at High School Hall on New Year's night before a large audience and were warmly greeted. They also have appeared at Bethel, Barre and Montpelier.

Priscilla Aikey, soprano, was heard in recital at Howard Relief Hall December 29, assisted by Louise Harris, harpist. A good sized audience heard an enjoyable program.

Ernest Dawson Leach, organist and choir director of St. Paul's Church, gave the third of his organ recital series at St. Paul's January 4. His numbers included compositions by Dubois, Roland Diggie, Mascagni, Truette, Lemare and Schubert.

Chehalis, Wash., December 27, 1919.—After a vacation during the holidays, the Chehalis Choral Society will resume its rehearsals the first Tuesday in January. Early in February the society will give its first public concert, when "The Wreck of the Hesperus" will be one of the main choruses sung. This is a cantata composed by Ferdinand Dunkley, the director of the society. Visiting artists on this occasion will be Frederick Kloepper, baritone of Tacoma, and Gladys Mougin, soprano, of Seattle. The society is rehearsing "The Swan and the Skylark," which is to be the feature of the May Music Festival. The society also will give "Fair Ellen" at the May event, and possibly repeat "The Wedding of Hiawatha."

Under the auspices of the Chehalis Choral Society, John Hand, noted American tenor, will appear in Chehalis January 16.

Chicago, Ill.—(See letter on another page.)

Columbus, Ohio.—(See letter on another page.)

Denver, Col., January 3, 1920.—George Copeland and the Isadora Duncan Dancers are scheduled attractions for January 8 in the Auditorium. Rumors of a Tetrazzini concert are also in the air. The Slack concerts are far more enjoyable than the Municipal Series, because Slack only uses half the Auditorium, and one can really hear the artists, while in the Municipal Series all the loveliness of nuance, shading and articulation is lost in the echoing of the entire Auditorium. Arthur Middleton is, perhaps, the only singer this season whose words were audible in all parts of the hall.

Helen Stanley, appearing December 20, was a success—doubly so—for she was both good to look upon and listen to.

Of the Civic Series attractions, there still remains Mischa Elman, Bonnet, Percy Grainger, Thibaud, Julia Claussen and the Flonzaley Quartet.

Among the talented newcomers to Denver is Hazel Peterson, a pupil of Arthur Burton, of Chicago. Miss Peterson possesses a lovely, lyric soprano voice.

Mrs. Flournoy Rivers gave a studio tea, December 16, in the quaint Wolcott Club House. Poinsettias, Christmas candles and a dancing piñon fire in the huge old English fireplace made an attractive setting for the musical program. The latter was given by Ruth Handbury, Alice Houston, Elaine Bergstrom, Wilba Gerspach, Leon Bradbury, Marion Raymond, Aline Sanger, Cornelius Dimmitt, Marcella Miller, and Ida Belle Babcock. In a group of songs furnished by this Chicago contralto were two recent manuscript compositions by Mrs. Rivers—"My Madonna" and "Deeper Than Tears." Especially worthy of pianistic mention were a Grieg number by Marion Raymond, given with fine technic, and Leon Bradbury's rendition of a Rachmaninoff prelude.

The programs of the Piano Forum of the Denver Music Club are proving to be of much interest this winter. The December meeting had W. A. White as lecturer on "School Credits." Short talks were also given by Esther Gummer, Edith Jones, Clara C. Laws, Mrs. Charles Du Rall, Frances Hill, Charlton Harris and Alice Houston.

Blanche Dingley Mathers has recovered from her illness. Mrs. Mathers is a rarely gifted teacher, entirely modern and well informed.

Detroit, Mich.—(See letter on another page.)

Fall River, Mass., January 7, 1920.—Carmine Fabrizio, the Boston violinist, gave a recital for the Fall River Woman's Club on Monday, January 5. Fabrizio played a program which aroused much enthusiasm on the part of the large audience in attendance. He is an excellent artist and played with splendid verve and intensity.

Thomas Wilfred, a very pleasing singer with a rich baritone voice, presented a program of Old English and Danish songs at the Woman's Club on Monday afternoon, December 29. He made an excellent impression not only by his singing, but by his very fine lute playing. He used an arch lute, which he claimed was 218 years old. It has twelve strings. In the course of the afternoon, Mr. Wilfred gave a short talk on the lute. His program was specially arranged for the occasion, and gave great pleasure to a large audience.

On Friday night of the same week the Catholic Women's Club gave a members' night, at which the program was furnished by the Glee and Mandolin Club connected with the organization. The entertainment was in charge of the music department of the club, of which Mrs. James E. Sullivan is the chairman.

Indianapolis, Ind., January 2, 1920.—Gaylord Yost and Pasquale Tallarico will present the fourth of the "series of eight historic educational recitals of the great violin and piano sonatas," on Tuesday evening, January 6, at the College of Music and Fine Arts. The evening will be devoted to Schubert, the program including sonatas No. 1, No. 2 and No. 3, op. 137.

Kansas City, Kan.—(See letter on another page.)

Lindsborg, Kan., December 29, 1919.—Members of the Bethany College Conservatory faculty appeared in re-

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Yvonne Gall

Scored a brilliant success in
"Herodiade" and
"The Spanish Hour"

COMMENTS ON "HERODIADE"

Miss Yvonne Gall scored a triumph with the audience. She had the voice and the appreciation for the music and by her art made you forget the various mishaps to which this famous aria has been subjected in the course of the years. All through the performance she played her part with fine understanding of the story and with sustained beauty of tone in her singing.—*Chicago Evening Post*.

Yvonne Gall as Salome achieved by far the greatest success that has yet come to her here, and her song in the temple was a triumph.—*Chicago Herald-Examiner*.

Anything more lovely and more sincere interpretatively than her "He is good, he is kind," in the first act could not have been wished.—*Chicago Daily Tribune*.

Yvonne Gall sang the role of Salome with such stunning beauty of tone, such style and refinement as to cause one no hesitation in declaring that of all her excellent portrayals this is her supreme achievement.—*Chicago Evening American*.

She was youthful; she was vital; her voice was fresh, lovely and ingratiating.—*Chicago Daily Journal*.

COMMENTS ON "THE SPANISH HOUR"

Miss Gall as the "charming woman" who has too many lovers acted with taking verve and spirit and sang what she had to sing delightfully.—*Chicago Daily Tribune*.

Miss Gall was quite irresistible.—*Chicago Evening Post*.

Yvonne Gall, as the somewhat rapid Concepcion, was an alluring and brilliant figure, tastefully frocked.—*Chicago Evening American*.



YVONNE GALL

cital, October 24, complimentary to the Kansas Federation of Women's Clubs of the Eighth District, which was in session here. Nellie Bryant, soprano; Oscar Thorsen, pianist, and Arthur E. Uhe, violinist, were the soloists. The program closed with an instrumental trio for piano, violin and cello, rendered by Arvid Wallin, Arthur E. Uhe and Hjalmar Wetterstrom. The numbers were of a high order and very much appreciated by the audience.

November 23 the Conservatory Chorus rendered "Olav Trygvasson," an unfinished drama set to music by Grieg, also two negro spirituals by Burleigh. The orchestra, with Olga Blanke at the organ, furnished the accompaniment. Hagbard Bräse, directing with his usual assurance, secured good results from the chorus. Mrs. Arthur Lundgren, Nellie Bryant and Thure Jaderborg sang the solo parts in a very commendable manner. Two numbers for instrumental trio rendered by Arvid Wallin, Arthur E. Uhe and Hjalmar Wetterstrom added to the interest of the program.

Arthur E. Uhe attended the convention of the Kansas State Federation of Music Clubs, held in Topeka, November 12, 13 and 14. He appeared as soloist on one of the programs.

The choir of the Messiah Church, under the leadership of Arvid Wallin, has recently given a series of sacred concerts in neighboring towns.

Rudolph Reuter, of Chicago, gave a splendid recital in the college chapel, October 22.

The Czecho-Slovak Orchestra was heard in a concert at the college October 28.

Harold Proctor, tenor; May Rees, violinist, and Lela Cronin, pianist, appeared in concert here November 22.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Medicine Hat, Alberta, January 5, 1920.—A recital was given at the Fifth Avenue Methodist Church on Tuesday evening, December 30, by the Instrumental Trio, consisting of the following: Mrs. S. C. Nickle, violinist; Dr. Frederic Rogers, cellist, and Theodore Fossum, pianist, included by Mrs. Fossum, mezzo-soprano. The program included numbers by Gade, Saint-Saëns, Guilmant, Liddle, Clay Smith, Dr. Rogers, Rubinstein, De Beriot, Schumann, Tschaikowsky, Widor and Moszkowski.

Miami, Fla., January 9, 1920.—The Trinity Methodist choir gave Henry Van Dyke's "The Other Wise Man" at the church on Sunday, December 28. Mrs. L. R. Reynolds read the story, with interpretative music. Mrs. Chester M. Davidson directed the performance.

"Cinderella," the first children's operetta ever presented in Miami, was given on January 2 and 3 in the Central School Auditorium, by the Children's Music Club, under the direction of Mrs. L. B. Safford, assisted by Bessie McKay Long, who drilled the solos and choruses. The Misses Postal and Lake of the Postal and Lake Studio, planned the lovely dances and Mrs. Charles Skinner designed the costumes and stage decorations. The Paramount Amusement Company loaned the stage furnishings and Walter K. Bauer managed the properties. Florence Pauly ably presided at the piano.

Marguerite Porter was charming in the title role. Sylvia Rosenstock and Hermoine Jandon portrayed her unkind sisters and Sidney Rosenstock was the unfeeling Papa. Florentine Holmes made a fine appearance as the Prince throughout the two scenes in the second act. Milla Griffing was the Fairy Queen. The fairies actively obeyed the calls of their queen, and sang and danced with mysterious power. They were: Betty Long, Mary Etna Terrell, Beatrice Embley, Esther Griffing, Mary M. Mell, Evelyn Brown, Frances Wilson, Marjory Mizelle, Helen Carter, Evelyn Philpitt, Mary Kirby, La Martine Vermedoe, Clara Lane, Mary F. Anderson, Thelma Caraway, Hanna Law, Ruth Skinner, Inez Hill, Elizabeth Westercamp, Georgia Allen, Frances Holmes, Irene Holmes, Elinor Bindrum, Dolores Pattison, Madge Carroll, Rosalie Carrington, Catherine Gray, Margaret McCrimmon, Margaret Peeples, Helen Peeples, Lillian Roberts, Willie Becks, Dorothy McAllister, Margaret Nimmo, Frances Dodd, Vivian Pope, Virginia Dodd, May Hopkins and Frances Hopkins. The court ladies included: Eva McRea, Elizabeth Stiles, Nell B. Warren, Grace Bishop, Marguerite Lanier, Martha Keller, Doris Earnshaw, Ethel Lane, Annie Thompson, Estelle Meggs and Marguerite Cox. Inez Stockdale, Olive Davidson, Willie Frances Evans, Dorothy Marsh, Virginia Nimmo, Helen Skinner, Evelyn Aubin, Eva May Bradson, Nell Cox, May

Birby were the courtiers, and St. Clair Safford and Robert Anderson, the lackeys.

Miriam Esther Finney, harpist, gave a recital in the Central School Auditorium with the assistance of Virginia Nichols, soprano; Armine Denicke, cellist; Truman Lord, pianist, and Marguerite Denicke, violinist.

The Y. W. C. A. Chorus, under the direction of Leona Dreisbach, has commenced regular Monday evening rehearsals.

At the recent meeting of the Woman's Club, when Mrs. J. W. McCullum, president of the State Federation of Women's Clubs, was the speaker, Mrs. Richard D. Maxwell sang "My Love Is Like the Red, Red Rose" and "The Land of the Sky Blue Water." Mrs. John Moore accompanied at the piano. Mrs. McCullum is also the chairman of reciprocity in the State Federation of Music Clubs. The annual banquet of the Woman's Club was held in the Royal Palm Hotel, the music for the occasion being furnished by Florence Pauly, Bessie McKay Long and Mrs. Eugene Moore.

Of special interest was the dance-studio tea given by the Postal-Lake Studio. The guests were entertained by the pupils, exquisitely gowned, who presented unique and original dances. Little Leola Peters, Mary Joe Cotton and Mary Catherine McAuliffe danced solos as well as concerted dances. Nathalie Briggs was delightful in her "Elfin" dance, as well as the "French Baby" dance. Florentine Holmes and Marguerite Porter, who were the Prince and Cinderella, respectively, in the "Cinderella" operetta, performed the lovely court minuet which was Miss Lake's own creation.

On January 8 an artistic concert was given at the Plaza Hotel by the Pauly Trio. George Pauly, dramatic reader, gave four poems and a musical reading by Riley and the Court Scene from "The Merchant of Venice." Bessie McKay Long, soprano, sang "Sunlight," by Hare, and three songs by Carrie Jacobs-Bond. Florence Pauly, pianist, offered the Sibelius "Romance" and the Liszt arrangement of "Rigoletto."

The first concert under the auspices of the Y. W. C. A. attracted a large audience January 8, when the Orpheus Male Quartet, of Los Angeles, appeared at the Central School Auditorium. Florence Wallace and Conway's Band rendered valuable assistance with several numbers. Later in the season May Peterson, ex-President Taft and Irvin Cobb will make initial appearances in this city under the same management.

Caro Roma sang a number of her own songs at the opening of the Pollyana Tea Room.

Minneapolis, Minn.—(See letter on another page.)

Muskogee, Okla., December 20, 1919.—Virginia Alyne Harrower, pianist and pupil of Mrs. Claude S. Steele, was presented in recital at Mrs. Steele's studio, 513 Court street, on Thursday evening, December 18. Miss Harrower was assisted by Master Floyd Hunter Harrower, reader, and the Ladies' Choral Club, directed by Mrs. Steele. Among the piano numbers found on the program were works by Thome, Wilson G. Smith, Massenet, Saint-Saëns, Wolff, Friml, Godard, and a duet arranged from "Il Trovatore," for which the soloist had the assistance of her teacher at the second piano.

The Ladies' Choral Club was heard in two groups of numbers including "The Gondolier's Song" Graben-Hoffmann; "The Guitar," Hammond; "At the Balmy Breath of Spring," Marzo, and "The Morn" and "Summer Breezes," from "The Garden of Flowers," Denza. The occasion proved to be a very enjoyable one, Miss Harrower's commendable playing winning much approval, and the choral works also being of the high standard which characterizes Mrs. Steele's musical endeavors.

New Bedford, Mass., January 3, 1920.—Carolyn Kahrl gave an intensely interesting talk on the orchestra at the rehearsal of Le Cercle Gounod chorus on Tuesday evening December 30. This talk was illustrated profusely by phonograph records, which showed very accurately the tone colors of the various instruments. Mrs. Kahrl is a woman who is well versed in this line of work. She has a gracious and pleasing personality, a finely modulated voice and a vast fund of information on her subject, which she has condensed to a point that enables her to cover a vast amount of ground in a short space of time. The society, in addition to the chorus rehearsals, is devoting much time to the education of its members along the line of the appreciation of music.

Omaha, Neb., January 8, 1920.—Henry Cox has re-

cently announced an interesting series of concerts to be given here in the course of the early spring. The attractions promised are the Trio de Lutecce, Louis Gravereux, baritone; Guiomar Novae, pianist, and the Minneapolis Symphony Orchestra. Some of the concerts are to be coincident with the meeting of the Nebraska Music Teachers' Association in April.

Regular rehearsals are being held by a company of local singers, under the direction of J. Edward Carnal, preliminary to a performance of "The Bohemian Girl" some time this season. Principals selected for the cast are Mrs. W. Dale Clark and Mrs. E. R. Bailey, sopranos; Lawrence Dodds and Dean J. Smith, tenors; Forrest Dennis and Walter Jenkins, baritones.

Lena Ellsworth Dale presented four artist pupils in a song recital at the Lowe Avenue Presbyterian Church Tuesday evening. Those participating were Alice Parsons Tedrow, dramatic soprano; Gertrude M. Ellsworth, lyric soprano; Mabel Edwards Price, mezzo-contralto, and Marjorie M. Forgan, contralto. Assisting were Elizabeth Underwood Lucke, organist, and Vernon C. Bennett, pianist.

Piano pupils of Eleanor Jane Lear were heard in a recital at the home of their teacher recently.

Edith L. Waggoner presented her pupil, Laura Richardson, in a piano recital last Friday evening. Mae McIntyre, a violin pupil of Louise Shadduck Zabriske, assisted.

A Christmas piano recital was played by pupils of Cecil W. Berryman at the studio of their teacher last week.

Orange, N. J., January 5, 1920.—One of the musical as well as social events of the season in Orange, was Mary Davis' song recital, given at Miss Beard's School auditorium January 3, a large and enthusiastic audience applauding an interesting and well planned program. First came three old Italian songs, then two cello numbers by Mr. Hahn. The second group opened with Warford's fine "Pieta," the composer sharing prolonged applause with the singer; then Dagmar Rybner's "Pastoreale," Cyril Scott's "Lullaby" and "To a Hilltop," by Ralph Cox, which was encored.

Two songs with cello obligato were thoroughly enjoyed—Ronald's "O Lovely Night" and Hahn's "Sleepy Town," the latter being exquisitely given, with fine shading and tone quality, Mr. Hahn's obligatos being played with just the right tone for a perfect ensemble. Five songs in the final group—Gaul's "Night Wind," Dichmont's "Little Hour," Warford's "Down the Lane," Burleigh's "My Way's Cloudy," and Speak's "The Bells of Youth"—failed to satisfy the audience, which sat still and applauded until Miss Davis added three encores. As cello solos, Mr. Hahn's own "Romance," and Popper's "Vito" were played with beauty of expression and big technic, leading to enthusiastic applause. Claude Warford added greatly to the success of the evening with his fine accompaniments.

Paducah, Ky., January 4, 1920.—The first Musical Extension feature, which was given at the Kentucky Theater on a recent Thursday evening, was the Zoelner Quartet. The numbers rendered by this organization were exceedingly beautiful and these artists proved themselves masters and creators of tonal effects, coloring and shading, which was indeed inspiring. Previous to the musical program, Rabbi Jacobs made an interesting address on "The Value of Music," in which he pointed out to his hearers the great necessity of music in the home, in the church, and largely in the community. For its second attraction, the Concert Producing Bureau will present Leopold Godowsky. A course of this kind is entirely new to this city, as heretofore only Chautauqua and Lyceum courses have been heard here.

Pasadena, Cal.—(See "Music on the Pacific Slope.")

Philadelphia, Pa.—(See letter on another page.)

Pittsburgh, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

Poughkeepsie, N. Y.—(See letter on another page.)

Providence, R. I., January 14, 1920.—Magdeleine Brard gave a recital in Memorial Hall on Tuesday evening December 23, before a large and appreciative audience. From the very beginning of her program to the end, she held the audience almost spellbound. A theme and variations, by Glazounoff, played in wonderful style, came first. The theme is a short but powerful one, and the variations following were given with a marvelous variety of tone color. Her Chopin interpretations were those of a mature artist who has a message of musical importance. The last group

Tribute To Caroline Curtiss

Salamanca, N. Y.

Mr. R. E. Johnston,
1451 Broadway,
New York City.

DEAR SIR—Under separate cover am sending you today's local paper with notice (marked) of Miss Curtiss' concert here.

The Euterpean Club and all present at the concert have expressed their great delight upon hearing Miss Curtiss and realize that we have had a rare treat in hearing a real artist.

We wish to extend to Miss Curtiss and to you as her manager our best wishes for her success. Hoping that we may have the pleasure of again hearing her, we are,

Yours very truly,
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For illustrated catalogue address CHARLES A. SINK, Secretary

was composed of the Gluck-Saint-Saëns ballet from "Alceste," given with remarkable beauty of tone, and two Liszt numbers, "Sospiro" and the thirteenth rhapsodie, both of which she interpreted in a manner proving her great artistic ability.

There were a large number of young girls present, to whom the recital must have been a wonderful inspiration.

Margaret Matzenauer and Paul Althouse gave a recital in the Shubert-Majestic Theater on Sunday afternoon, January 11. Both artists were in splendid voice and gave a tremendous amount of pleasure to a large audience. Mme. Matzenauer gave a wonderful interpretation to Meyerbeer's "Ah, mon fils," from "Le Prophète." She also used two children's songs by Mana-Zucca, which met with a very enthusiastic reception at the hands of the listeners. The second of these songs, "The Big Brown Bear," was so beautifully sung that it had to be repeated.

Mr. Althouse, not to be outdone by his artistic partner, gave a magnificent rendition of "The Blind Ploughman," by Clark, a song which is destined to attain wide popularity among recital singers of the present day. For the final number, Mme. Matzenauer and Mr. Althouse sang the duet from the first act of "La Tosca."

The next concert in the Steinert series will be on February 1, when Sergei Rachmaninoff will give a piano recital. On February 22, Galli-Curci will be the attraction, and Kreisler is scheduled to appear on February 29.

The Arion Club, under the leadership of Jules Jordan, gave a performance of Haydn's "Creation" in the Opera House on Sunday afternoon, December 28. The soloists were Grace Northrop, soprano; Alfred Shaw, tenor, and Wilfred Glen, bass. The orchestra accompaniments were played by a small group of men from the Boston Festival Orchestra.

Redlands, Cal.—(See "Music on the Pacific Slope.")

Richmond, Va., December 31, 1919.—Richmond has enjoyed thus far this season an interesting cycle of musical events, the Musicians' Club, the Little Theater League, as well as one of the enterprising music houses of the city, having presented artists of prominence, whose appearances on each occasion have evoked great interest and called forth large audiences.

The Artists' Course of the Musicians' Club has so far presented John Powell, Virginia's own distinguished pianist, in a concert before the club on President's Day, at which time he gave his entire Carnegie Hall (New York) program, which was enthusiastically received. These features of the Musicians' Club year open its annual season and are attended by members only, with a limited number of guests. Tickets are not sold for this opening concert.

John Powell has within the past few days given unlimited pleasure by his exposition and playing of the Liszt B minor sonata at the Christmas miracle play of the Little Theater League, given at the league's theater in Belvidere Hall. Prefacing his rendition of the sonata with a lucid description of its import, Mr. Powell proved himself a profound musical analyst, as well as an authority in the realm of musical history. His playing of the sonata was marked by dramatic contrasts, amazing technical achievement, and a resource of power in crescendo and climax which astounded those local admirers who have not been so fortunate as to hear him often.

The Société des Instruments Anciens was scheduled as the first public attraction of the Musicians' Club series, but this organization found itself unable to fill the engagement, so the club was privileged to hear the Berkshire Quartet, a group of artists who received a ready welcome and met every requirement. They gave great satisfaction in their concert at the Jefferson Auditorium. Mrs. Channing Ward, as the chairman of the artists' committee, has been warmly congratulated on her choice of this year's artists.

On December 17 Magdeleine Brard, the young French pianist, appeared in recital under the auspices of the Collegiate School for Girls. The audience was made up of invited guests of the school. Miss Brard's program embraced three Chopin numbers, one of Gluck-Saint-Saëns, the "Ballet d'Alceste," a Fauré impromptu, and two Liszt compositions, ending with the thirteenth rhapsodie. It has been announced through local papers that the Collegiate School for Girls intends soon to establish a complete school of music, with imported instructors. Mrs. Channing Ward has been designated as the head of the enterprise, a selection which will go far to insure the success of the school.

Under the management of a local music house, a quartet of artists from the Metropolitan Opera House sang here on November 3. These were Frances Alda, soprano; Carolina Lazzari, contralto; Morgan Kingston, tenor, and Thomas Chalmers, baritone. The latter two replaced Charles Hackett and Giuseppe De Luca, who were prevented from coming. They were accompanied by Erin Ballard, whom local papers featured as one of the factors

in the success of the evening. The program was a familiar one, at least six of the numbers being so frequently done as to suggest themselves in advance. The artists sang well, Lazzari, in her first appearance here, winning especial praise.

On December 1 Sophie Braslau and Lambert Murphy appeared in joint recital, both of whom are favorites here. Their concert was a successful one from the standpoint of attendance as well as art. Florence Sheib accompanied.

The morning musicales of the Musicians' Club have introduced local artists, the concerts being given monthly at 11 o'clock in the auditorium at the Woman's Club. The November program was an historical one, showing the development of music from 1300 to the modern. Those who appeared were Mary Lackland, Jane Cushman, Constance Taylor, Jean Trigg, Helen Stevens, Gladys Malone, Mrs. F. D. Hequembourg, Mrs. Ivan Malby, Mrs. Horace Dowell, Mrs. Howard Cook, with Arthur Scrivenour and James Womble. The December morning musicale presented a miscellaneous program, given on December 31. Those appearing were Mrs. R. D. Skidmore, Pauline Bowman, Sadie Fisher, Amorette Barker, Doris Baker, Mrs. F. J. Wright, Lucy Wilson Luke, Mrs. Thomas Whittet, Marcus Kellerman, James Womble and L. Burk Slaughter.

The annual Elks' memorial service at the Lyric Theater, December 7, was largely a musical service, featuring members of the First Baptist choir. Those appearing were Mrs. Horace Dowell, Mrs. R. S. Hudgins, Jr., Joseph Whittemore and Marcus Kellerman. Shepherd Webb, organist and choirmaster, accompanied.

Christmas music during the past week has been of the usual elaborate character. Carols were used to a large

gave two performances December 27, under the local management of M. Augusta Rowley. Large and enthusiastic audiences greeted the world famous director and his band, showing their appreciation by demanding encores after each number, among which were many of the favorite Sousa marches. H. Benne Henton played a new composition of his own, "Laverne," for the saxophone. He was compelled to give three encores, being assisted in the second and third by five other saxophones. The other soloists were Mary Baker, soprano, and Florence Hardeman, violinist, whose excellent work also was much enjoyed. They were repeatedly encored. Frank Simons, cornetist, appeared as soloist at the evening concert, playing his own composition, "Willow Echoes."

The director of the San Antonio Symphony Orchestra recently called a meeting of representatives of the various civic and musical organizations for the purpose of forming an advisory board, which will work with the board of directors. After short and to the point talks by these representatives, the new organization was formed.

On January 3 the Symphony Society met at a luncheon given at the St. Anthony. The speakers were Julian Paul Blitz, the director; Nat M. Washer, Leon Walhall Moore, Clara Duggan Madison, Martha Baggett, Mrs. John Bennett and Violet Cannon, each of whom represented various organizations. Especially interesting was a short talk on the early musical life of Mr. Blitz by Paul Schoessling, of Chicago, who was his first cello teacher. Mr. Schoessling came South to be the principal cellist in the orchestra. The season begins January 8 with Mr. Blitz as soloist. Telegrams of congratulation from the mayors of several towns which have symphony orchestras were read. Immediately following the luncheon, a lecture-recital sponsored by the Tuesday Musical Club was given with Grisenbeck as lecturer, the talk being on the first two programs which the Symphony will give. There will be two other lectures in the series, each one covering two programs. Mrs. Lawrence Allen Meadows, formerly of Kansas City, is the chairman.

Emmett Rountree, baritone and voice teacher, has gone to Houston, Tex., to reside. He will be greatly missed by his large class and many friends in musical and social circles.

Seattle, Wash.—(See "Music on the Pacific Slope.")

St. John, N. B., December 30, 1919.—Christmas Day services at the various churches included many musical features. At Trinity Church, where James S. Ford is organist and choirmaster, carols and anthems were sung with Louise Knight and Audrey Mullin as soloists. At Centenary Church, the Sunday before Christmas, carols were sung by the junior choir and the anthem was rendered by the full choir. In the evening duets and solos were contributed by Mrs. A. P. Crocket, Mrs. L. M. Curren, A. C. Smith and W. Lanxon. Alice G. Hea is the church organist and choir director. At St. Andrew's, the "Pastorale" symphony and "The Glory of the Lord," both from "The Messiah," were given in the morning. At the evening service Gounod's "Nazareth" was played as the prelude and the "Hallelujah Chorus" as the postlude. The anthem was "Adeste Fidelis," arranged by Novello. "Hallowed Night" was sung by the male quartet, and Louise Anderson, the choir director, gave a solo. At the Central Baptist Church, carols were sung at both morning and evening services. Several anthems were offered and Beatrice Campbell contributed a solo. Beryl Blanch is the organist of this church.

A new organization, St. John Society of Music, gave its introductory concert on December 18 at St. Vincent's Auditorium. The program was entirely given by local talent and was presented under the patronage of His Honor Lieutenant Governor and Mrs. Pugsley. It was a private affair, as only members of the society were admitted. It has been many years since St. John has had a musical society of any description. The object of this new organization is to give local concerts and to support some foreign talent. A large chorus also is to be formed which will give choral works of value.

St. Paul, Minn.—(See letter on another page.)

Tacoma, Wash.—(See "Music on the Pacific Slope.")
Tampa, Fla., January 1, 1920.—The program of the Friday Morning Musicals for December 12, concerning "Imaginary Beings," was unique, and was carried out with true realism in every detail. The contest program on December 13 was an innovation in the students' department this year. The numbers for the contest were chosen from the classic period, which has been the subject of study during the fall months, and included: Elementary, allegro, Handel; intermediate, invention, No. 8, Bach; advanced toccata, Paradies. Thelma Jones won with the Bach invention and Fredericka Vatterlin with the toccata by Paradies. There were no contestants in the elementary grade.

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Music, under the direction of Mabel M. Snavely, was held at the school on December 19. The pupils acquitted themselves with credit.

Mrs. E. H. Hart, in her gracious way, entertained her pupils with a delightful social gathering on Saturday morning prior to the holiday season.

The friends and patrons of Katherine Harvey regret that her studio was recently destroyed by fire, and as a consequence her work has been temporarily crippled.

On December 16 John Turner presented Marie Morrisey in a song recital, comparing the Edison records of her own voice. She sang as one number a duet with herself on the record, which was very effective. Miss Morrisey's rich, smooth contralto voice is particularly adapted for records. She was accompanied on the piano by William Reddick, who played several solos alternating with the record of the same number.

Exceptional opportunity was offered recently to hear Vessella's Band. Three concerts were given at the Casino in Ybor City and four concerts at the Casino in Tampa for the benefit of the Children's Home. These received much favorable comment from the discriminating musical public.

The annual rendition of "The Messiah" at the Presbyterian Church, under the direction of Mrs. R. G. Lamberton, was well given. Solos were rendered by Mesdames Earl Stumpf, Tom Watson, W. D. Bailey and E. H. Hoffman, and Messrs. Widenane and Lamberton. They were ably supported at the organ by Mamie Costelia Davison and an orchestra, which lent much color and wealth of tone.

Toronto, Canada, January 11, 1920.—Marie C. Strong, a well known singing teacher of Toronto, gave a lecture recently before the Women's Art Association of that city on "The Life and Songs of Edouard Grieg." Excellent illustrations were given by Norine Brodie-McCaig and Marie Nicolaeff, Russian contralto. Both singers are artist-pupils of Miss Strong. The rooms were filled to capacity, much interest being manifested in the lecture and the excellent singing.

Gena Branscombe, the well known Canadian composer, will be in Toronto on February 17, when the Women's Art Association will give an evening devoted to her music. The artists engaged to appear at that time are Irene Symons-Hume, soprano; Mrs. John MacDonald, coloratura soprano; Mrs. A. H. C. Proctor, contralto; Arthur Blight, baritone, and Lina Adamson, violinist.

Valley Forge, Pa., January 8, 1920.—Weldon F. Whitlock, baritone, and Gaylord Sanford, pianist, gave a joint recital at the Masonic Theater on Tuesday evening, December 23. Both young men have studied at the Chicago Musical College and evidenced fine talent. According to the Valley Forge Press, "Mr. Whitlock has a fine baritone voice of unusual power, rich, warm and sympathetic in quality, and produced with ease that tells of natural endowment." Of Mr. Sanford's contribution the same paper was none the less complimentary, saying in part: "He has already acquired much in the mastery of his art, showing technical proficiency and good musical intelligence."

Vancouver, B. C., January 5, 1920.—The first musical event of 1920 was the appearance of the Russian pianist, Alexander Sklarevski, at the Hotel Vancouver on January 3. Mr. Sklarevski created a sensation in this city last year, and as soon as it was known that he had arrived on the Empress of Asia, no time was lost by the Women's Musical Club in arranging for a recital before his departure for New York. The pianist selected for his program Schumann's "Carnival," a Chopin group, Tschaikowsky's romance in F minor, "In the Convent," Borodin; étude in D sharp minor, Scriabine; "Skylark," Balakireff, and Liszt's "Rakoczy March." The appreciation with which the audience listened to the first number increased to enthusiasm as the program progressed. Mr. Sklarevski has completed a very successful and interesting tour of the Orient, giving recitals in Shanghai, Canton, Manila, Java (fifty concerts), Hong Kong (thirteen concerts), Macau, Saigon and Singapore. In the last four named Mr. Sklarevski was the first to give a piano recital, and he appeared in Blitar two days before the town was destroyed by the eruption of the Kloet volcano. The pianist remarked on the musical culture in the East Indies and particularly the interest in serious music in Java; the Musical Club of Soerabaya requested him to give the "Kreisleriana" of Schumann a place on his program.

On December 30 the Cherniavsky Trio gave their farewell concert prior to leaving on an extended tour of the principal cities of South America. On the way they will give three concerts in San Francisco, and also play with the Los Angeles Symphony Orchestra. The brothers have won a great many admirers in this city and, of course, a large audience greeted them. The trios were Arensky's trio for the piano, violin and cello in D minor, Widor's "Serenade" and Grieg's "Norwegian Dance." The cello solos were "Koi Nidrei" (Bruch) and tarantella (Popper). Jan Cherniavsky played a group of piano numbers including "The Wild Gallop," of his own composing. The violin solo chosen was Wieniawski's concerto No. 1. Alex Czerny was the accompanist.

On December 18 the Woman's Musical Club presented a program from the works of William Dichmont. As the composer was present and had given his personal supervision to the arrangement of the program, the recital was of especial interest. Mr. Dichmont, who uses the pen names of Frances Lowell and Arthur Rutherford for his verse writing, has been a resident here since his return from the war. The opening number was "A Woman's Last Word," from Robert Browning's "Dramatic Lyrics." This was followed by a "Cycle of Arabian Songs," "Bonnie Brown Head," "Where Violets Grow," "Such a Li'l Fellow," a group of piano numbers ("Souvenir," "Valslette" and "Babilage"), "A Garden Song," "Spring Morning," "South Wind," "Spirit of Life," and Mr. Dichmont's setting of Colonel McRae's "In Flanders Fields." The

MUSICAL COURIER

capacity audience gave the program a warm reception, and the composer had to present himself repeatedly to acknowledge the applause that greeted his compositions.

Evans in Splendid Philadelphia Recital

In Witherspoon Hall, Philadelphia, Edwin Evans, baritone, gave a remarkably interesting recital before a well-filled house on Monday evening, January 5. Evans never appeared to better advantage than on the occasion in question. He was in excellent voice, and entered into the spirit of the various numbers programmed in a most convincing and enjoyable manner. Among the compositions selected for presentation were eight first-time outcroppings of the soloist's continual research for new material of a



Photo by Vanity Fair Studios, Inc.

EDWIN EVANS,
Baritone.

musically worthy and, at the same time, pleasing nature. Hence, the list of works offered was exceptionally good, bringing into play an alternation of commendable blendings and well-placed contrasts of moods and subjects. American composers were well represented, and the artist should be especially complimented on the clarity of his enunciation, as well as on the manner in which his clean-cut, though warm, style of execution seems to appeal to each individual in his audience. As has been noted heretofore, the work of Evans indicates a strong appreciation of diminuendo and pianissimo passages, nor does he ever give the impression that he is expending an overabundance of energy in attaining the more robust reaches of the works being interpreted. In this connection, it may also be said that the artist was never at a loss to end sustained phrases, or notes of long duration at the conclusions of his numbers, in an artistic and satisfying manner.

Among the compositions listed was one by Evans entitled "Ask Me No More." The words for this flight into the field of composition by the soloist are from an old English lyric by Sir Thomas Carew and the poem is a sixteenth century product. The musical setting shows unity of mood with the verbal text, while the color and atmosphere of treatment are true to the time and place of the lyric's inception. A group of Negro Spirituals by Burleigh and two arranged by William Arms Fisher were effectively presented. The "Weeping Mary," of the former, and "Don't Be Weary, Traveler," of the latter, were sung in the solemn tone of a spiritual and not as a burlesque, as is so frequently and deplorably the case. The

remainder of the program was equally well offered, and much applause was bestowed upon the artist. Stanley Addicks was the efficient accompanist, and his splendid work at the keyboard proved to be of a type that was in perfect accord with the impressions of Evans.

Frida Stjerna Back from Successful Tour

Frida Stjerna, soprano, who features old and modern Scandinavian music in the original language, as well as in English translations, has just returned from a successful concert tour, which comprised appearances in Iowa, Idaho, Minnesota, Illinois and the New England States. She was particularly well received in Winona, St. Paul, Minneapolis, Des Moines, Iowa City, Davenport, Rock Island and Chicago. Miss Stjerna contemplates giving a costume recital in New York in the near future.

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From Newark News, December 22, 1919.

STRACCIARI'S ARTISTRY EXCITES FURORE HERE

"In intensity and duration, that applause was exceeded after Mr. Stracciari had sung 'Eri Tu,' the aria from Verdi's 'Un Ballo um Maschera.' Another demonstration in which bravos were mingled with handclapping followed his voluble delivery of Figaro's 'Largo al Factotum' air from Rossini's 'Barber of Seville' and his singing of his own composition, 'Star of My Dreams.' NO BARITONE APPEARING IN NEWARK WITHIN A SCORE OF YEARS WAS MORE DESERVING OF THE RECOGNITION HIS TALENT COMMANDED. Ranging widely, his tones were not only sonorous, rich and

sympathetic, but they were firmly placed, freely emitted and so equable in quality that they retained their luster throughout his vocal compass. Moreover, they are so flexible and his control over them so artful that they never left a pinched impression in Figaro's most rapid utterances. His musicianly phrasing of the 'Eri Tu' was such as only a genuine vocal artist puts to his credit. He is as manly in his expression of feeling in song as he is in physical appearance, and in all respects is a valuable addition to the ranks of singers in the American concert field."

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REVIEWS AND NEW MUSIC

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"The Psychology of Musical Talent," Carl E. Seashore, Professor of Psychology and Dean of the Graduate School in the State University of Iowa. 288 Pages.

Every musician, whether student, teacher, public performer, or composer, has tried personally to analyze with scientific accuracy his or her musical talent. Scientific data concerning the psychological elements of the musical mind were very meager until Dr. Carl Emil Seashore, professor of psychology and dean of the Graduate College in the State University of Iowa, recently published the results of his experiments over a period of thirty years in this field of music endeavor.

Dr. Seashore catalogues the factors of the musical mind so that the reader of his book may measure his reactions in the following tone tests—pitch, intensity, time (frequency of order), extensity, rhythm, timbre, consonance, and volume. From these tests are outlined the methods by which the musician gains control from his natural capacity plus training in accurate and musically expressive production of the various attributes of tones, whether vocal, instrumental, or both.

Among the many startling points which Dr. Seashore proves is that musical training does not improve the pitch discrimination of a musician. The inherent qualities of the musical mind are shown to offer many puzzling anomalies even when training has apparently produced an improvement. For this reason the musician will be interested in Dr. Seashore's talent charts by which every attribute of a singing voice is dissected and its weaknesses exposed to allow for proper rebuilding.

If a teacher is concerned with the progress of a pupil, and honestly desires, upon reflection, to deter from or encourage him in further study, a tabulation of abilities with percentages of possible musical proficiency presents scientific information to endorse a teacher's personal feeling. In this way the teacher is equipped to guide the unusually gifted pupils into music as their vocation, and the less able into this art as their avocation.

The artist himself will find interesting comments on interpretation and the psychological effect in the conveying of musical feeling. He will take the memory test from pages 244-245 and estimate with corresponding confidence his retentiveness in preparing a long concert program. He will find an interesting test in consonance, and the chart showing the historical order of consonances and dissonances.

The keynote of the book is well expressed in the words of the author, "When music shall come to her own, she will come to the musically gifted; to that end musical talent must be revealed and encouraged." C. E. G.

Longmans, Green & Co., London and New York
"Impressions That Remained"—a Set of Memoirs by Ethel Smyth. For Convenience, in Two Volumes of 300 Pages Each. Illustrated.

The author of these "Memoirs," born in London, 1858, is doubtless the most powerful of all the women composers, especially in view of her record of three operas accepted and performed by the better operatic institutions of Europe. The operas include "Fantasio," on her own text, given in 1898 at Weimar, and revived in 1901 at Carlsruhe; the one-act "Der Wald," given at Dresden, 1901, London, New York, 1902; "The Wreckers," three acts, Leipzig, November 11, 1906, Prague, December, 1906, and accepted for Vienna in 1908. She is also composer of a string quintet, a sonata for piano and violin, a serenade for orchestra, overture "Anthony and Cleopatra," and Solemn Mass in D, all of which were publicly performed.

The author had the rare experience of some years' residence at Leipzig in most intimate friendship with the distinguished composer pair, Elizabeth and Heinrich von Herzogenberg, who, in turn, were not only in closest relation with Clara Schumann and Joseph Joachim, but were the chief magnets to draw Johannes Brahms ever again to the city of the Pleisse and the Gewandhaus. But Tchaikovsky, Grieg and the ex-Empress Eugenie were also within the author's circle. Miss Smyth's beginning in this cycle of acquaintance and friendship was made in London, 1876, when she heard and met Clara Schumann. There she also soon heard the vocal quartet "Waltz Songs" by Johannes Brahms, was immediately a convert to the music of that composer and remained a Brahms enthusiast. Casually the author remarks in her memoirs that, before he died, the composer had doubtless already written the best that was in him, therefore it was no unkind act of fate to take him away.

The very great value of Miss Smyth's memoirs can be by no means questioned, whether or not the reader is particularly an enthusiast for Leipzig's musical history, or an enthusiast for Brahms, Joachim or Clara Schumann. The material is essentially a series of vastly potent chapters and documents, wherein the simple humanity they represent is sufficient to hold all mankind kin. It is this very human element which fully legitimizes the first dozen chapters, wherein she writes of her childhood and of the personal history of her family. There is ever something of the outer world which is the more involved, therefore the appeal is universal, as the author rightly judged they should be.

Viewing from another ground the human element of Miss Smyth's book, one would first consider that she, of all woman composers, has written music nearest approximating the broad lines and the grand manner of her male colleagues, yet in her letters to her mother, and to Elizabeth von Herzogenberg, she has occasionally laid bare the woman's heart in a manner that will not be surpassed in vivid clarity. She has shown herself a psychologist sensitive to every finer shade. By reason of this faculty her descriptions both of the cheap and the worthy social life

of Leipsic become literary morsels of the most delicious flavor. She has the courage to go into personal matters that are difficult to discuss and she is occasionally driven to express a great deal almost without words where economy is her best safety.

The author has shown wisdom while assembling the material of her memoirs. In the very brief introduction to them she says that "Contemporary correspondence is often the most interesting part of a book such as this, yet to use it freely in the text breaks up the narrative. For this reason I have interpolated six appendix-sections, containing letters from or about persons concerned in the story. And it is certain that the large class of readers who are bored by other people's letters will welcome a method that simplifies wholesale skipping."

The entire material of the "Impressions that Remained" is divided into three large groups, which the author titles "The Smyth Family Robinson," "In Germany and Italy" and "In the Desert," which last sub-title symbolizes her life without the friendship of Elizabeth von Herzogenberg. They had become estranged, evidently through jealous acquaintances, although one reads within the hundred and fifty pages the influence of the Wagner-Brahms enmity contributing to the estrangement. As usual in such posing of one cult against another, not the composers themselves but their respective partisans were those who fed oil to the flame. However the break between Miss Smyth and Elizabeth may have occurred, the grief is poignant, and these chapters, as written "In the Desert," maintain to the close the very potent spell which the author is able to exert over her readers.

The MacMillan Company, New York

A Book of Operas, by H. E. Krehbiel

Herein the publishers have merged some 600 pages of the author's two former volumes, which carry copyrights of 1909, 1917, 1916 and 1917. The latest chapters included are those about works of Richard Strauss, Humperdinck, Moussorgsky, Giordano and Wolf-Ferrari. The general style of the book is less that of a reference book than the same author's "More Chapters of Opera," recently issued by the Henry Holt Company. For that reason the present volume better lends itself to casual reading.

MUSIC

Theodore Presser Company, Philadelphia

"Little Girl Blue," Song, Words by A. J. Russell, Music by William H. Pontius. For High, Low and Medium Voice.

Many are the vocal settings of Eugene Field's "Little Boy Blue" (that of Ethelbert Nevin being best known) but at last we have a "Little Girl Blue," based on a delicate sentiment, the first stanza as follows:

"From bluebells love borrowed the tint of their blue,
Aye stole from the lilies their pearl white hue,
And the little wild roses and violets too
Were used in the making of
Little Girl Blue."

The song is a frank melody ballad, marked "rather slow, with much sentiment," the voice-part written within a compass of a tenth. It is full of refined harmony, and has an extremely playable piano part, with a dreamy refrain of deep sentiment and corresponding harmony. The second stanza, having the same melody as the first, has a changed accompaniment, with sixths, and the second refrain has also an augmented piano part, with new harmonic effects. Altogether this is a decidedly effective song, and might well be bracketed with one of the "Little Boy Blue" songs. The publishing house of Presser is usually accurate in details, so the one error may be excused; it is a missing A flat sign in the voice part, third line, last measure.

Luckhardt & Belder, New York

A Mother Song" (from "Spiritual Songs"), for Medium Voice, Music by Louis Arthur Russell; "The Sacrifice" (a Song of Consolation), for Medium Voice, Louis Arthur Russell

"A Mother Song" is perhaps quite the most melodious, with the most expressive melody, of any of Louis Arthur Russell's many songs. It begins:

"In thine eyes, O Mother darling,
I could gaze the livelong day,
Reading there the love and kindness
All that they fain would say."

The refrain, in a changed tempo, "to be sung with great breadth and tenderness" (as per unnecessary directions) was surely composed by a son who had a world of love for his mother; many of us think we have, but live to regret the sparing expression during her life! Only two stanzas longer the sorrow is augmented by a third by following printed directions. The text is after the German of Schulz, and the song may be had for tenor solo, male chorus, and mixed voices, so offering a variety of settings, suitable for "Mother's Day" in the churches, or for birthday or funeral occasions.

"The Sacrifice" is from Russell's "An American Fantasia, The Triumph of Freedom and Peace," the text by the composer. This is a song of free melodic and harmonic spirit, beginning

"Dost know a mother's loving heart?
Dost know a woman's sterner part?
To serve her country, when its need
Calls for sacrificial deed?"

Sustained chords support the singing part, in recitative fashion, in all the first stanza, with climax on the reference to the woman's tears, her prayers, her cries, and with altogether remarkable harmonies at the end. These unusual harmonies, although unique, are related, not at all artificial, as is the case with the Debussy imitators, and are reported in arpeggio fashion in the interlude. Syncopated chords accompany the lines "Hast known the Mother's loving heart?" proceeding to a faster movement, with dramatic climax and trumpet-like calls in the piano part on reference to "Victory that crown him and crown Her, the Mother," a splendid climax indeed. Tremolo chords follow, the stanza ending with "A hero at his country's call," with original harmonization of "My country, 'tis of thee" as the instrumental close. Altogether this is a symphonic song, sounding best with orchestra, as conceived by the composer, who is an experienced orchestral director and thinker along broad modern lines.

Carl Fischer, New York, Boston, Chicago
"Capriccio," "Pastorale" and "Scottish Dance," Concert Arrangements or Transcriptions of Two Scarlatti and one Chopin piece, by Alberto Jonás

The three pieces are very effective, modernized piano concert transcriptions, requiring a pianist of supple fingers, and up to date

technic to make them go. Scarlatti, "the Italian Bach," is dressed in twentieth century garb, by Jonás; the "Capriccio" is in genuine old classic style, needless to say, as is the "Pastorale," the latter quaint and plaintive, sounding as if a shepherd was tooting on his flute. The "Scottish Dance" needs fleet fingers and light touch, and all three pieces are carefully provided with fingering and pedaling, ready for the serious student or the concert pianist.

"Au Clair de la Lune," Lully-Brandt

The well-known, simple melody is here harmonized with skill by Hugo Brandt, and supplied with English words by Margaret Churchill. There are four stanzas, each with a new harmony and accompaniment, all in playful mood, as befits the tale of Pierrot and Lubin.

"Elegie," "Mazurka," "Vieille Chanson" and "First Berceuse," Four Works for Cello by Maurice Dambois

These are four of six original works composed and played by Maurice Dambois, the cellist, on his last American tour. "Elegie" is serious, in minor key, a difficult accompaniment, but should be extremely effective when played by such a cellist as Dubinsky, with his big tone. "Mazurka" is a highly original work, full of swing, playable and popular in style. "Vieille Chanson" follows an old Wall-loon melody, also in the minor. "First Berceuse" is indeed a "gentle" tune, in the difficult key of F sharp major. It is played with mute, and is effectively written.

"The Lark," Russian Romance, and "The Nut Tree," Song by Schumann, Two Concert Transcriptions by Leopold Auer

When three Russians get together on one piece of music there must be something doing. "L'Alouette," "The Lark" by Glinsk, Balakireff and Auer, is an artistic transcription of the well known song, difficult to play both as to the solo violin and the piano part. The piano has the melody, a portion of the time so is most important. "The Nut Tree" ("Der Nussbaum") is set in double notes, retaining the original Schumann piano score. Both these pieces bear an imprint of the famous teacher, Auer, and are provided with fingering, etc., by Gustav Saenger.

"On Wings of Song," Mendelssohn-Achron

Joseph Achron has done a service to violinists by this smooth, sensible and effective setting of Mendelssohn's well-known song. The melody appears first on the G string, then goes to the high positions, with harp-like accompaniment, ending in double notes, the piano part needing a very capable performer.

"To Victory," Marching Song, Henry Hadley

Ethel Watts Mumford wrote the words of this vigorous, natural and extremely rhythmical marching song, which was timely a year or so ago, and with its prophecy of

"Our flag shall flare o'er Berlin's glare."
It is just the thing for a patriotic occasion, easy to play and sing, and all song leaders will find it most practical. For medium voice.

Boston Music Company, Boston and New York

"I Will Lift Up Mine Eyes," Helen Hopekirk

The 121st Psalm has been set in serious vein by this English composer, for medium voice, ranging from low D to high F sharp, top line. Constant modulation makes it sound uneasy and wandering, however, despite its musicianly construction.

"Love's Meditation," Edward St. Quintin

This is a piano solo which sounds like a song, with a four-measure prelude, then a clearly defined melody, afterward repeated an octave higher, expressive and pleasing throughout.

"Roumanian Wedding Song," Reginald De Koven

The composer has done a service to music by seeking out and harmonizing a real Rumanian song, adding violin obbligato, and presenting it to the English singing world in practical garb. It is for medium voice, ranging from low D sharp to F sharp, top line.

"Lo, This Is Our God," Sacred Solo, Bruno Huhn

Large variety of the vocal and accompanying part, also in the tempo, no difficulty for either singer or player, makes this sacred song eminently satisfactory for all concerned, not the least being that the listener, too, will be pleased with it. For high and low voice.

"The Tinker's Song," David Dick Slater

This is a man's encore song, of the "Heave-ho" variety, although not a sea-song.

"I am a man of pot and pan, I am a lad of mettle,
I love'd a lass with hair like brass, and eyes like a brazier
glowing," sings the poet, May Byron. It has snap and go, and is sure of effect. For high and low voice.

"Fair Dreams," Buzzi-Peccia

An inspiring love-song, in Puccini vein, is this very emotional work by Buzzi-Peccia, the well known singing teacher, composer of many songs, etc. It begins quietly, with the words (by Axel) "Tis there, far off 'tis there, I hear fair Dreamland calling," with an ever-recurring figure in the piano-part, leading to the climax on "Life holds no happier possessions
Than Hope, and Sleep, and Love, which
Opens wide the Door of Dreams!"

This is a perfectly beautiful song, of certain effect. For high and low voice.

"May Morning," John Martel

This is a straight-away descriptive song, telling of dawn, the songsters, night, morn and the month of May. The title-page deserves passing mention, being in colors, with view of land and lake. For high, medium and low voice.

Six Miniatures for Piano, Ivy Herbert

Pastoral pieces are these little sketches, in which the composer has managed to weave considerable variety, the work, evidently, of a ready pianist.

Toccata and Allegro Risoluto, for Organ, Rene L. Becker

Somewhat reminiscent of Dubois, even of Widor, (a good fault) is the toccata, with its fleeting finger-work for the hands and legato bass tones for the pedals. The allegro risoluto is in 3/4 time, with a fine intermediate part, consisting of a melody in B major. It ends with a hymn-like series of chords.

"In Pixie Land," Four Easy Pieces for Piano and Violin, by George Dyson

"At Evening Bell," "Silken Sails," "Moon Fairy" and "Elfin Market," comprise four pretty little violin pieces, above usual merit and worth the attention of pupils in their second or third year of study.

"At Parting," for Piano, by Ernest Harry Adams

This is a well constructed piano piece, about grade three. The composer calls it "moment lyrique," and is dedicated to his mother. More from his pen will be welcomed.

Suite of Piano Pieces, Selim Palmgren

This is a bound volume, limp paper cover, of a series of pieces of distinctly modern flavor. They consist of a prelude, intermezzo, waltz, cradle song, gavotte and musette, sarabande, with several descriptive pieces, the last named to our mind the best of the series. It takes a good sized hand and considerable technical ability to do justice to these pieces.

"In Flanders Fields," by Arthur H. Turner

A composer with imagination, scholarship and high ideals, Arthur H. Turner has achieved something notable in this stunning setting of Lieut. Col. John McCrae's wonderful poem. Many are the music makers who have set the poem to music, but few indeed have struck this dramatic note. It is highly descriptive, full of beauty and harmony, with dramatic climax on:

"Take up the quarrel with the foe."

A singer with red blood and big voice will do wonders with this wonderful opus.

Carl Fischer, New York, Boston, Chicago
"The Dew Is Sparkling" (Rubinstein Song), "Contredances" (Beethoven-Seiss Piano Pieces), "Apres un Reve" (Faure Song), "Polka Bohème" (Rubinstein Piano Piece), "Passepied" (Delibes Piano Piece), "Notturno" (Grieg Piano Piece)—Six Concert Transcriptions for Violin and Piano—by Mischa Elman.

Here are world famous short works by standard composers available for the first time as violin solos for concert purposes; they are, accordingly, not to be attempted by mere amateurs. "Concert transcriptions" virtuoso Elman calls them, and as such they will be immensely effective. All require virtuoso technic, and yet in each there is much that an advanced student may perform. They are also provided in spots with "ossias," that is, a choice of the Elman difficult passages, usually in double notes, or of simplifications of the same passages, and the fingering is also supplied.

"The Dew Is Sparkling" is the famous song known as "Es blinkt der Thau," one of the most beautiful of all songs. Transcribed in the key of A, it starts on the low strings, with an arpeggio accompaniment on the piano. Interludes and passages ensue for the piano, which develop the main theme, with a rush of temperamental effects. There follows the refrain of the song, in double notes, with a fine climax, after it dies away on the lowest violin A. Dedicated to "Au grand maître Eugène Ysaye."

"Contredances" is the short piece in C major arranged for public performance by the Cologne piano pedagogue, Isidor Seiss, and here transcribed for violin. It is full of rhythmic swing, simple of construction and will lead many folks to exclaim, "I didn't know Beethoven could write in such popular style!" Beethoven could write in any style he chose! Pizzicato, legato and semi-staccato effects abound, with some chords of three and even four notes, and the large variety of tempi, slow and fast, and above all, the pronounced rhythmic pulsation, make the piece very taking. It is dedicated to Laura Danziger-Rosebault, in sincere friendship.

"Apres un Reve" ("After a Dream") is a dark colored, sorrowful song in G minor, played throughout on the G string, with a big climax, in which the piano is the principal, broad sweep characterizing the transcription. A depressing dream it must have been! However, not all of life is sunshine, and it is good for a dog to have fleas; he will appreciate it when he gets rid of 'em, says David Harum. It is dedicated to Joseph Bonime.

"Polka Bohème" is the once well known polka by Rubinstein, for piano solo, from his suite called "Le Bal," a polka written for the nobility, aristocratic, elegant, reflecting shimmering silk and heavy velvet. Of course elegance and grace distinguish it, as well as the regular rhythm associated with the polka, a dance which preceded the one step and two step in popular appreciation. The violin part is written mostly in double notes, in the lower positions, however, and the piano accompaniment is of utmost importance. It has tranquil moments, acting as contrast to the dance movement, with a cadenza in the middle section, and ending with harmonics and pizzicato chords. Dedicated "to my dear sister Liza."

"Passepied" is known wherever the piano is played as a bright little piano piece, notwithstanding its prevailing minor key. Full of short phrases of two notes each, varied with staccato sections, it will set the feet marking time and provoke expressions of delight if at all well played. It is at first played on the low strings, and finally repeated on the E string. Dedicated "to my dear little sister, Esther."

"Notturno," originally a piano piece by Grieg, has the usual Norwegian characteristics, a real flavor first brought to the world of music by Svendsen, and culminating with Grieg. Just what this is cannot be described; it must be heard. A distinct melancholy pervades the principal theme, with sustained piano chords, eighth notes in the violin against triplets in the piano. The excited middle movement gives relief to the darker first melody, and it ends in the highest position, mostly in double notes, with a final close in harmonics, dying away. A beautiful sample of Grieg's best. Dedicated "a Jacques Thibaud, avec l'admiration la plus profonde."

**J. Fischer & Brother, New York
and Birmingham, England**
"Just a Tiny Ray of Sunshine," "We Sing to You, America," "My Garden of Roses"—Three Songs for Soprano—Words and Music by Grace Porterfield Polk

The outside back cover page says of "Just a Ray of Sunshine," that it is "The most cheery song of our trying times, an optimistic musical message from Hoosierland," evidently alluding to the composer's residence in Greenwood, Ind. One may well endorse this, for the song, in allegro moderato tempo, moves along brightly, with pretty melody, simple in outline, yet not lacking in interesting harmony, to the second page, when the refrain ensues, written in popular style, suggesting a gavotte, to the words:

Just a tiny little ray of sunshine,
Comes a stealing through my heart,
Just a tiny little ray of sunshine
Flashing love light from your heart;
Can't you hear the bluebird singing,
Happiness to you 'tis bringing,
Through the world it's ringing,
I love you!

This refrain is repeated, with a final climax on high G. It is extremely graceful and catchy, a winning rhythm marking every measure. The range is from D below the clef to G above. On page 3, third measure, the flat character is missing before the E in the accompaniment, making the chord that of the dominant seventh with the sixth added. It is likewise missing on page 4, on the repetition. The composer must be a good pianist, for everything "fits." She certainly has a gift of natural song melody.

"We sing to You, America," is of quite different character, vigorous, as one would expect from the patriotic title, with fine swing, bugle calls in the piano part and a march refrain. An invisible cornet player would add to its effect by playing the occasional bugle notes. The range is from F to F, one octave. It is a pity there is but one stanza, for more surely would another. To write another is not so easy, because of the difficult meter, which runs 8-3, 8-6, 7-8, 7-7. The refrain gives an idea of the song:

We sing, sing to you, America, we sing now to you,
We bring, bring to you, America, a message bold and true.
North and South, from East to West, million echoes ring,
Glory to the stars and stripes!
America, to you we sing!"

"My Garden of Roses" is a pretty song, sweet and unpretentious as to melody and harmony, with what is known as the "Scotch snap" (nothing to do with highballs) in the voice part at the close of each stanza. Each stanza has a passionate vocal and instrumental outburst with arpeggi in the accompaniment, fitting the text, which reads:

Love's message rings from every rose,
I feel you ever close...
Under that tree I dream of Love,
And envy our gay doves above..."

All three songs are embellished with a center page portrait of a most pleasing looking personage, evidently the fair composer, as well as of two dancing fauns, and of one a-playing of his pipes. Other songs by the same talented composer include "Dawn," "Song-time" and "Love's Call," all of which will be awaited with interest.

Huntzinger & Dilworth, New York

"Dar's a Star in de East," Old Negro Christmas Song

Natalie Curtis has collected and arranged old negro Christmas songs of Virginia and South Carolina colored folks, of which "Dar's a Star" is by far the best. It is for soprano and alto, with male chorus or quartet, and is full of character, easy to sing, and effective. For church use it may be sung without the negro dialect.

"It Came Upon the Midnight Clear," Roy Lamont Smith

Here is a regular Christmas song, with some unusual changes of key, pronounced in tempo, with a fine climax on "The whole world sends back the song which now the angels sing." It is for high and low voice, ranging respectively from low D flat to high A flat; or from low B flat to high F.

MUSICAL COURIER

"Yohrzeit" (in Memoriam), H. B. Silberstein

Various settings of this Hebrew song, prescribed by the Jewish custom of lighting and keeping burning for twenty-four hours a candle, in memory of a loved one who died on an anniversary date, of which settings this is one of the best. It begins with dignity, proceeding with feeling, full of minor intervals, and a cadenza in Jewish Cantor style, ending with the Hebrew wail

"For one and for all,
"Yis-ga-dal, yis-ka-dash,
"sh'mai rab-boh!"

For high and low voice, with both Hebrew and English text.

"Adoration" and "The Sea Beach," Two Songs, Paul Tietjens

"Adoration" is an impetuous love-song of changing moods and keys, an agitated piano accompaniment, the poem by Blanche S. Wagstaff, for medium voice. "The Sea Beach" is a dreamy, summer-day song, reiterating basso continuo giving it character. For medium voice.

"Bring Back the Golden Days," William Stickles

In popular style, singable, likeable, with a straight-away melody (the tune also appearing in the piano accompaniment), this is a song which pleases on first hearing, proclaiming the sentiment that "There are no friends like the old friends" It is to be had in three keys.

"Ashes of Dreams," W. Franke Harling

Another "popular style" song, the text by Marian Gillespie, who is also the author of the words of "Bring Back." It has pretty melody and harmony, with a disguised waltz-refrain in 6-4 time. It is also to be had in three keys. This refrain is, note for note, for two to measure the same as Saint-Saëns' "The Swan." This is only a coincidence, not a fault.

Muzio Wears Real Ancient Robe as Fiora

Claudia Muzio is the proud possessor of a famous court robe which she wears in "L'Amore de Tre Re," one of her famous roles. It is a long red cloak beautifully embroidered with silver threads, with designs that are at once unique and fascinating. It was worn by the Queen of Spain at the court functions of one hundred years ago, and even in that time of munificence it was considered as one of the most gorgeous and sumptuous garments of the times.

It came into Miss Muzio's possession last summer when she was in Buenos Ayres. The time came for her to sing Fiora and she had no robe. She was preparing to ransack the shops for materials when she was presented with this remnant of the old Spanish court by the board of directors of the opera company.

In recognition of her artistry and her great popularity, the curators of the museum had relinquished one of their most precious treasures to the young Italian singer, and in the name of the people it was given to her as a tribute of her success.

"I would never have been able to have such a beautiful cloak made," says Miss Muzio, "as nowadays the care and patient work is not put into a garment that was employed in the days when the Spanish court was flourishing.

"Clothes form an important part in an opera singer's outfit. I spend as much care and thought on my wardrobe, and upon the interpretation of the role itself. Time spent thus is never wasted, and the reward received for wearing clothes that are suitable and becoming is ample.

Olga Rudge Plays in Paris

Olga Rudge, the young American violinist who has been studying in Paris for a number of years past, gave a recital there on November 18 with the assistance of Henri Etlin, pianist, which was very successful, notwithstanding that she had a postponement in the National elections, and an unexpected newspaper strike to contend with. Owing to the former, bills could only be posted two days in advance and on account of the latter there could be no newspaper announcements; but the hall was well filled in spite of all, and the audience was enthusiastic over the art of the young lady. Her London recital given a short time before was equally successful and brought her excellent criticisms from the press. After her Paris recital she returned to England to fill an engagement at Cambridge, and in the present month she will appear with orchestra at Toulouse in southern France, playing also in Cannes, Nice and other towns on the Riviera.

Gegna's New York Recital, February 12

Max Gegna, the Russian cellist, will give his New York recital at Aeolian Hall, Lincoln's Birthday evening, February 12. This season has already been a very successful one for Mr. Gegna. Among his recent engagements have been a series of joint recitals with Nina Tarasova, at Symphony Hall, Boston, December 6; at Carnegie Hall, December 13; and at the Brooklyn Academy of Music on December 28.

Mr. Gegna was the cellist on the all-star bill with Ornstein, Sundelius and Shlisky in Philadelphia on New Year's eve and elicited a great deal of favorable comment from the critics. He also appeared with Marcella Craft, Eddy Brown, Fernando Carpi and Henry Souvaine, in joint recital at Paterson on January 5. On January 27, Mr. Gegna will be heard in Toronto, Canada, in joint recital with Josef Shlisky, the tenor, and, on February 2, in Reading, Pa., with De Gogorza.

Second Evening Rubinstein Concert

On Tuesday evening, February 10, the second evening concert of the season of the Rubinstein Club (Mrs. William Rogers Chapman, president) will be given in the grand ballroom of the Waldorf-Astoria Hotel. The Club Choral, of over 150 voices, under the direction of William Rogers Chapman, will be assisted by Toscha Seidel, violinist. Alice M. Shaw will act as accompanist.

Hempel, Gabrilowitsch and Van Gordon at Biltmore

The sixth Biltmore Friday Morning Musicals will take place in the grand ballroom of the Hotel Biltmore, January 23. The artists appearing on this occasion are: Frieda Hempel, soprano; Ossip Gabrilowitsch, pianist, and Cyrena Van Gordon, mezzo-contralto.

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GOTHAM GOSSIP

DICKINSON LECTURE-ORGAN RECITAL.

Clarence Dickinson gave his second Friday noon hour of music at the Brick Church, January 9, consisting of "The Music of Belgium." The varied program, forty-five minutes long, had been arranged by Dr. Dickinson, consisting of choral works, devoted to the following composers: John Dunstable (English, 1400), Okeghem (1430-1495), Benedictus (1480-1544), Jacques Arcadelt (1514-1575), Henri Vieuxtemps (1820-1881), Mathias Van Den Ghijn (1721-1785), César Franck (1822-1890), Edgar Tiné and François Auguste Gevaert (1828-1910). Soloists on this occasion were Marie Stapleton Murray, soprano, and Herbert Dittler, violinist.

The program gave much pleasure to the noonday audience which crowded the church. Dr. Dickinson's playing, including the use of the echo organ and the chimes, was, as usual, extremely effective. "O Lord Most Holy" was Mrs. Murray's solo, with violin obligato.

A Christmas carol appropriately closed the program. Every Friday noon an organ recital, choral work and soloists will be heard at the church under Dr. Dickinson's direction.

ARTIST CARBEE PAINTS NICHOLS' PORTRAIT.

The Boston portrait painter, Scott Clifton Carbée, member of the Boston Art Club, who has had many of his paintings accepted by various art galleries throughout the country (the latest being his "Girl in Blue," in the Corcoran Gallery, Washington, D. C.), has recently completed an oil painting of John W. Nichols, the well known

MUSICAL COURIER

tenor and vocal instructor of Carnegie Hall, New York, and newly appointed head of the vocal department at Vassar College.

ARENS IN SAN DIEGO, CAL.

F. X. Arens, the voice teacher, conductor of the People's Symphony Orchestra (temporarily discontinued) and composer, is spending the winter, for reasons of health, in San Diego, Cal., "the climate of palms and eternal sunshine," he writes. While there he plans to finish his book, "Twenty Lectures on Voice and Vocal Pedagogy," for which he has collected material for twenty years. He will also finish a number of compositions, sketched long ago. A number of pupils have followed him to San Diego, and he devotes two hours daily to instruction. Mrs. Porterfield, one of the best singers of San Diego, who is a musical leader in the city, has placed her magnificent residence-studio at Mr. Arens' disposal. His pupil, Carl Morris (a splendid and successful Elijah at the Maine Festivals), assists him with pupils, and is himself about to re-enter the concert field. Mr. Arens' summer course in Portland, Ore., was overcrowded, so that he had to give ten lessons weekly. He plans also to give pupils' recitals in San Diego.

GARTLAN AND MOHLER AT MUSIC TEACHERS' AFFAIR.

George H. Gartlan, supervisor of school music of New York, and Marcus Louis Mohler, of the Columbia Graphophone Company, gave talks on pertinent musical subjects before the New York State Music Teachers City Chapter at the regular monthly meeting, January 14, held at 130 West Forty-second street. President Frederick Haywood is actively creating interest in these monthly gatherings, bringing to notice novel conditions and people alive to their subjects.

FLORENCE FOSTER JENKINS PLAYS FOR N. P. S.

A musical program was given by the National Patriotic Society, Mrs. William R. Stewart, president, in the Blue Bird Banquet Hall of the McAlpin Hotel, January 7. About four hundred members and guests were present. Artists appearing upon the program were Ronald Allen, tenor, who received an ovation after his first group of songs and was obliged to respond with encores, and Marcella Armand, cellist, who played two solos with fine effect.

The accompanist was Florence Foster Jenkins, well known as founder and president of the Verdi Club. The musical was preceded by a luncheon, of which Mrs. C. A. Guerk-Berner was chairman.

MALKIN MUSIC SCHOOL RECITALS.

Two recent events at the Malkin Music School included a concert by Jacques and Manfred Malkin, violinist and pianist, with Hubert Linscott, baritone, assisting, and a piano recital by Felix Garziglia. Large audiences, completely filling the roomy quarters, heard both affairs. Jacques Malkin played the Saint-Saëns concerto and pieces by Sarasate and Wieniawski, showing his big technic and tone, and Manfred Malkin was heard in piano pieces by Chopin, some of which he played at his Aeolian Hall recital last season with fine success. Mr. Linscott's singing always makes enthusiasm. Mr. Garziglia's recital included works by Bach, Mendelssohn, Rubinstein, Moszkowski and Liszt, as well as works by the Frenchmen, Faure, De Beriot, Chabrier and Staub. Especially enjoyed was his playing of Rubinstein's staccato study, a performance marked particularly by rapid tempo and distinctness. Mr. Garziglia gives regular recitals at the Malkin Music School on the second Sunday of every month.

VALDERRAMA PLAYS INCA MUSIC.

Carlos Valderrama, native Peruvian pianist, recently gave a program of Inca music for the MacDowell Club, and played some of the same numbers for a private audience January 7. He preceded his playing with explanatory remarks on the significance of "Daily Prayer to the Sun," a rhapsody, a royal dance, etc. The music is distinctly unusual, with a flavor of its own, some of it colored by Spanish influence. Mr. Valderrama is a cultured gentleman and pianist of unusual powers, and possesses something decidedly out of the ordinary in this music, which he obtained direct from native Incas, Indians, a Cacique chief and others.

GUSTAVE L. BECKER'S NEW PROSPECTUS.

Gustave L. Becker has issued a fourteen page prospectus containing information regarding the American Progressive Piano School, with headquarters at Steinway Hall. His staff of teachers consists of Gustave L. Becker, Carl M. Roeder, Maurice Arnold, Mrs. Robert Goldbeck, Pauline Jennings and Mrs. F. Smith Withers.

For young pupils there is a system of supervised teaching, a competent assistant overseeing the practicing. For the elementary and intermediate grades there are Millie Barnum, Aeneid Beck, Moreira Corson, Dorothy Fickermann, Charlotte Jaekle, Alice M. Levy, Silvie Nelson, Charles H. Pool, Jr., Esther Ross, Ruth D. Sexton, Helen A. Tracy and Raymond D. Vickers.

WALKER-HUNTINGTON SONATA RECITAL.

Uniting in a sonata recital in the Ditsen Harp Recital room, January 10, Blanche S. Walker and Lois Huntington played works by Emil Sjogren, Edvard Grieg and Eduard Schutte.

Miss Huntington is a very capable violinist, and it is recalled that she took the place on short notice of the concertmaster of the Women's Philharmonic Orchestra. She plays with good tone and technic and has been much praised by competent judges.

THE KRONOLD CONCERT COMPANY.

The Kronold Concert Company is composed of Hans Kronold, the well known cellist; Bertha Lansing Rodgers, contralto, and Nora Kronold, lyric soprano. They have already appeared in New York and vicinity, giving complete satisfaction.

SOUTHLAND SINGERS' AFFAIRS.

The last musicale of the Southland Singers, Emma A. Dambmann, founder and president, took place January 21, at 212 West Fifty-ninth street, a program by professionals being given. The chorus of thirty singers also gave numbers.

Mrs. Julian Edwards has appointed Mme. Dambmann chairman of Official Music for the New York Federation of Music Clubs.

JEAN NESTORESCU, VIOLINIST, PRAISED.

Jean Nestorescu, the violinist, who was introduced at the last meeting of the National Opera Club by Mme. Von

January 22, 1920

Klenner, was for over two years entertainer for the United States Army in France. His recital December 5 at the Men's Club Assembly Hall, West 114th street, brought his hearers much pleasure. He played works by modern French composers, as well as Burleigh's "Moto Perpetuo." Some flattering press notices from European countries, and also the endorsement of United States Army officers, prove his worth.

KLINE AND BERUMEN IN VERMONT CONCERT

Olive Kline, soprano, and Ernesto Berumen, pianist, gave a delightful joint recital at Rutland, Vt., on January 9, presenting an unusual program of beautiful compositions. Miss Kline's lovely soprano voice was heard to advantage in the "Shadow" song from "Dinorah," a group of seven folk numbers, and also in selections by Handel, Brewer, Burleigh and Spross. Mr. Berumen's numbers were quite out of the ordinary. The first group comprised a ballade on two Mexican folksongs by Ponce and the brilliant concert allegro by Granados. Other numbers by Palmgren, Amani, Godard, Fauré, Hugo Kaun and La Forge completed his list of compositions, all played by the pianist with his usual dashing technic and poetic interpretation. Grace Chalmers Thomson furnished artistic accompaniments for Miss Kline.

LAURENTI RECORDS "I DID NOT KNOW"

The list of the Edison releases for January includes the record of Frederick W. Vanderpool's "I Did Not Know," made by Mario Laurenti. In addition to recording this charming number, the singer has been singing it repeatedly on his concert programs.

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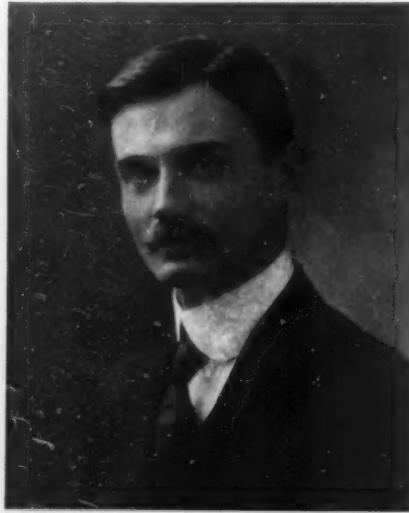


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JANUARY 14, 1920

Miss Ringo in Recital

Soprano Offers Pleasing Program in Aeolian Hall

Miss Marguerite Ringo, soprano, did fine work at her recital in Aeolian Hall yesterday afternoon. In certain respects her voice presents an embarrassment of riches. Effective in dramatic passages of rare beauty in lyric pages, it is not without brilliancy in songs that require chiefly a facile execution. Still, her florid singing is a bit crude, and in such songs as Alabieff's "Nightingale" it seemed rather the superficial product of natural ability than the result of a sound training or scientific knowledge.

The singer has unusual aptitude for sympathetic interpretation. This she showed in Fourdrain's "Le Papillon," Poldowski's "Crepuscule," Rachmaninoff's "To the Children," Chauvet's "Il Passa," Arensky's "Autumn" and other songs on an interesting program. Miss Ringo's diction, both in French and English, was excellent. Her present achievements show even greater promise of good things in the future.

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**FREE SCHOLARSHIPS
IN CHICAGO**
By RENE DEVRIES

[Several weeks ago the Musical Courier published an article on free music scholarships in New York City. In this number the writer endeavors to show what Chicago is doing for deserving musical students. The following list is probably incomplete. Schools and clubs accidentally omitted have only to communicate with the writer and he will include them in another article on the same subject.—Editor's Note.]

AMERICAN CONSERVATORY.

The American Conservatory has always done its duty by the cause of free education, and its methods will bear the closest scrutiny. Every year some twenty students of exceptional talent, lacking the means to defray the expense of lessons, receive free instructions in the various departments. No mention of their names is made in the daily or musical press; in fact, the arrangement is a confidential one between the student and the institution. Usually a certain proportion of these free scholarships are awarded pupils of limited means who especially distinguish themselves. This season fifteen free scholarships have been awarded in the piano, vocal, violin, and expression departments. The management of the American Conservatory will grant no free scholarship unless fully convinced of the applicant's inability to pay for tuition.

BUSH CONSERVATORY.

The Bush Conservatory does not give free or partial scholarships of any kind, but to talented students it provides opportunities for earning part of their expenses as may be necessary. The Bush Conservatory is in possession of certain grants for the benefit of pupils who are unable to pay their fees. Any deserving pupil of limited means is assisted to such extent as is necessary. In every case the assistance is individual and not based upon competitive examination.

CHICAGO MUSICAL COLLEGE.

Instruction in the School of Opera is given free to students of Adolf Muhlmann, of Edoardo Sacerdote and of Mrs. O. L. Fox who disclose ability as interpreters of dramatic music. For more than forty years the Chicago Musical College has been giving, by means of free scholarships, musical educations to students whose gifts are great but whose means are insufficient to permit them to develop them. Until lately the cost of these scholarships has been borne entirely by this institution. Recognizing the great merit of this work, a number of prominent citizens expressed a willingness to share in the expense and the income from life membership fees is now being used for this purpose. This season the Chicago Musical College awarded 200 free and partial scholarships—sixty free, entitling the holder to instruction free of charge for one school year, and 140 partial, being a liberal reduction from the regular rates. Free scholarships are issued in the piano, violin, cello, vocal, orchestral instruments, theory, composition, opera, acting, expression, and dancing departments. There are also four special scholarships—two being offered respectively by Adolf Muhlmann and by Edoardo Sacerdote. Each of these includes one private lesson per week with either instructor and work in the opera class. Those desiring to compete should address their applications "Special Opera Scholarship." In the competition it will be necessary for the applicant to demonstrate ability to act as well as to sing.

ALFRED M. SNYDACKER SCHOLARSHIP.

Those desiring to compete for this special scholarship should address the application "Alfred M. Snydacker Scholarship." This is made up as follows: Piano, two lessons each week for the season, \$320; harmony, one lesson each week, forty dollars; composition, one lesson each week, forty dollars; total, \$400.

EDWARD F. BOSLEY VOCAL SCHOLARSHIP.

Those desiring to compete for this special scholarship should address their application "Edward F. Bosley Scholarship." All scholarships are awarded by examination, conducted at the Chicago Musical College during the first week of September. Free and partial scholarships are issued only at the opening of each school year.

COSMOPOLITAN SCHOOL OF MUSIC.

The board of directors of the school some years ago adopted the policy of offering no examination for scholarships. In exceptional cases where students may be sufficiently gifted and serious to merit unusual consideration, and where it can be satisfactorily shown that their means will not permit them to meet the regular terms, a limited amount of assistance may be extended on the recommendation of and entirely at the option of the teachers. The school reserves the right summarily to withdraw such assistance without notice, should the recipients give evidence of becoming indifferent and careless in the required work.

OTHER SCHOOLS.

There are in Chicago many other schools, including the Columbia School and the Knupfer School, in the downtown and outlying districts, which offer free and partial scholarships, and attention to those will be given in another article.

LAKE VIEW MUSICAL SOCIETY.

The sixth annual scholarship contest of the Lake View Musical Society will be held in April, 1920. This contest is open to all qualified music students of Cook County. Prizes will be awarded to the successful contestants in piano, voice, violin and cello, providing there are at least ten contestants in a department. The contestants must be under twenty-five years of age. No prize winner may compete the following season and no contestant who has won a first prize will be eligible for another. A letter of application from the student and a letter of recommendation from the teacher with whom the applicant has studied the whole of the present school year will be required. For further information regarding the scholarships address Emma Menke, Chairman of the Scholarship Committee, 800 Lyon & Healy Building, Chicago, Ill.

The Lake View Musical Society last year gave \$500 in prizes and is expecting to do the same this year. The

MUSICAL COURIER

club carries on another branch in the same work, sending some of its members to various institutions such as hospitals, homes, etc., for which the club pays a small amount to the performer. The organization also tries to secure club engagements for those on their list, and those in need are supplied with clothing in order that they may make a presentable appearance.

Mischa Levitzki Re-engaged for Washington

Mischa Levitzki has been engaged for a second appearance in Washington, owing to the triumphant success he had there recently as soloist with the New York Symphony Orchestra. With Emma Roberts, contralto, he will give a joint recital in the series by the Chamber Music Society, managed by M. F. Kline. The Letz Quartet and Elias Breeskin, violinist, have also been engaged for the same series.

Leo Ornstein Again with Boston Symphony

From Manager M. H. Hanson comes the news that W. H. Breenan recently engaged Leo Ornstein to appear as soloist with the Boston Symphony Orchestra, not only in Hartford, Conn., but also at Philadelphia, Baltimore and Washington, D. C. Negotiations are being made for other appearances, including Brooklyn.

Boy Choristers Spread Cheer in Tacoma

Fifty boy choristers, under the direction of John Henry Lyons, perched in and hanging to a huge truck, went through the streets of Tacoma, Wash., on Christmas Eve, spreading cheer through their singing of familiar carols. Judging from the success of the innovation, their act will be repeated in Christmases to come.

Rafaelo Diaz Greatly in Demand

Recent engagements of Rafaelo Diaz, the Metropolitan tenor, were at Rochester, December 9; New York (Scholes Cantorum), December 18; Boston, December 22; Danbury, Conn., January 3; Washington, January 4. Later in the season Mr. Diaz will appear for the St. Cecilia Society, New York, and the Apollo Club, Boston.

"Light" Proves a Success

The new sacred song, "Light," by John Prindle Scott, just issued by G. Schirmer, is proving a popular number with church singers. Pierre Remington, the bass, to whom it is dedicated, sang it in New York recently and won instant favor with the song. Another enthusiastic advocate is Ernest Brown, baritone, of Charlotte, N. C.

Hofmann Recital February 8

Josef Hofmann resumes his playing this month, giving recitals in Tampa, Miami, Jacksonville, Atlanta and Washington. His next New York recital will be given on Sunday afternoon, February 8.

Bloch Heard at Columbia University

Alexander Bloch appeared as soloist for the Institute of Arts and Sciences of Columbia University in the Horace Mann Auditorium, on Thursday evening, January 8, playing a program which contained "Canzonetta" (Tchaikowsky), "Chant Indoue" (Rimsky-Korsakoff-Powell), "Polonaise" (Vieuxtemps), "A Hebrew Legend" (Joseph), "Nocturne" (Chopin-Wilhelmi) and "Preludium et Allegro" (Pugnani-Kreisler). He was enthusiastically applauded, recalled repeatedly, and gave as encores three Kreisler numbers.

Hubert Linscott, baritone, sang two groups of songs and the two artists gave Hollman's "Chanson d'Amour" and Massenet's "Elegie." Mrs. Bloch accompanied.

Moiseiwitsch to Assist Berkshire Quartet

The Berkshire String Quartet gives its last concert of the season on Monday evening, February 9, in Aeolian Hall. The Russian pianist, Benno Moiseiwitsch, will be the assisting artist.

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the teacher of Marie Morrisey and Edgar Schofield, has selected the following songs for his work in his studio:

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MUSIC ON THE PACIFIC SLOPE

THOUSANDS PARTICIPATE
IN TACOMA SONGFEST

Boys' Choir, Directed by John Henry Lyons, Leads Huge Celebration—Local Artists Entertain Soldiers—U. of W. Glee Club Gives Fine Concert—Notes

Tacoma, Wash., December 27, 1919.—Tacoma's Yuletide celebration was fittingly closed on Christmas night by a large chorus of boys' voices singing carols at street corners, in the city's hospital corridors, and later at Wright Park. There the municipal annual "Tree of Light" blazed and a "sing," with 12,000 Tacomas participating, was led by the unaccompanied boys' chorus. The songfest opened with "Joy to the World," and similar well known carols followed. The celebration was in charge of the Civic Bureau, of which James I. Mufley is chairman, and John Henry Lyons, organizer of the Boys' Choir, conducted the community singing.

LOCAL ARTISTS ENTERTAIN SOLDIERS.

Christmas day at the Soldiers' and Sailors' Clubhouse soldiers from Camp Servis, were entertained with a program of music in charge of Mrs. Frederick Rice, soprano. The previous evening two entertainments were given at the cantonment. Among Tacoma soloists aiding were John W. Jones, baritone, and Katherine Murray, soprano.

U. OF W. GLEE CLUB CONCERT.

On December 26, a concert was given by the University of Washington Glee Club. The club fulfilled all expectations of the capacity audience in attendance, and following

their delightful program were guests of the Tacoma Commercial Club.

MUSIC IN THE CHURCHES.

Christmas music was provided by the churches of various denominations with leading soloists featured in oratorio and cantata presentations. At the First Presbyterian, Handel's oratorio, "The Messiah," was given. J. W. Bixel, organizer of the Tacoma Oratorio Society, conducted, with B. F. Welty at the organ and W. B. McHaney at the piano. The soloists were Mrs. Donald Dilts, Mae Stewart, T. J. Grunden, C. E. Heaton and William Hedberg. A repetition of the production on a succeeding evening was arranged by Professor Bixel on request.

ALOHA CLUB CONCERT.

The Tacoma Aloha Club celebrated Christmas with a songfest and Yule Log ceremony. A chorus of trained children in costume sang Old English folk songs and the club was led in a program of Christmas music by the Aloha Quartet comprising Mrs. Lewis L. Tallman, Mrs. J. A. Wolbert, Mrs. Dixon Triplett, and Mrs. Frederick W. Keator.

NOTES.

Two Tacoma musicians, Mrs. Lewis L. Tallman, soprano, and Lucille Bradley, concert pianist, were the guest artists in Seattle at the Sunset Club's holiday reunion. Miss Bradley, who is a former pupil of Kate S. Chittenden, of New York, has recently returned from overseas entertainment work. The hostesses for the recital were Mrs. Horace Henry and Mrs. Thomas T. Minor, of Seattle.

Mrs. George Hastings, chairman of the Ladies' Musical Club chorus, at the close of a recent rehearsal read at

interesting holiday letter sent to her for the club personnel from Mrs. Roy C. Pinkerton, a Tacoma pianist, and member of the club, who is spending the winter in Ecuador with her parents, the American minister and his wife, Mr. and Mrs. C. S. Hartman.

Largely attended was the vocal recital given by pupils of J. W. Bixel, conductor of the Tacoma Oratorio Society. Among the numbers presented was an aria from "Samson and Delilah" and a group of Brahms songs by Mac Stewart. The students were accompanied by Mrs. Walter McHaney. Mrs. Donald Dilts, assisting soloist, gave a group of songs by Clough-Lighter.

Pupils of Sophie Pheston, pianist, were presented at her studio on December 26.

A recent addition to the musical circles of the Northwest is M. E. Rosset, late of New York, and a graduate of the Paris Conservatoire. Mr. Rosset has become a member of the Seattle Symphony Orchestra. He will conduct classes here.

K. M. K.

TETRAZZINI TRIUMPHS
AT PORTLAND CONCERT

Hall Not Large Enough to Accommodate Soprano's Host of Admirers—Symphony's New Year's Eve Concert a Great Success—Notes

Portland, Ore., January 2, 1920.—Thanks to the efforts of the Western Musical Bureau, Laurence A. Lambert, general manager, Luisa Tetrazzini came again on December 29 and appeared in the Public Auditorium, which was not large enough to accommodate the innumerable ad-

(Continued on page 52.)

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Ethel Frank Gives Fine Exhibition of Singing in Boston

**LEE PATTISON, HEINRICH GEBHARD AND JOHN MELDRUM WIN PRAISE IN PIANO RECITALS
—SAMAROFF AND DE GOGORZA HEARD IN JOINT RECITAL—BARBARA MAUREL SCORES HEAVILY IN BOSTON DEBUT**

Boston, Mass., January 18, 1920.—Ethel Frank's first concert since her auspicious début in New York ten days ago took place last Sunday afternoon, January 11, in the auditorium of the Harvard Club. The charming soprano had not been heard hereabouts since her fine success as soloist with the Boston Symphony Orchestra last season, and a large crowd welcomed the opportunity to enjoy again the exquisite art of which she is mistress. Miss Frank's interesting program began with a group of lovely old airs from Bononcini, Secchi and Handel, which disclosed her intelligent phrasing and beautiful legato; continued with an exacting aria from "Sonnambula"—its lyric and coloratura passages performed in a musicianly manner; proceeded with a number of delightful old French folk-songs; followed by Gounod's rollicking "Mandolin," Rimsky-Korsakoff's love-song of sensuous beauty, "L'Amant des Fleurs," and Chaminade's superbly dramatic song of betrayal, "Trahison," and concluded with old English pieces by Purcell and Munro, and Burleigh's stirring war-song of poignant grief, "Under a Blazing Star."

Miss Frank's command of styles makes her an ideal concert artist. Her voice has gained in clarity and richness, without sacrificing its sympathetic quality, and it is capable of new suavities and finesse, of enhanced lyric and dramatic potency. The frank and sincere ardor of her feeling, her ability to grasp and communicate the mood of her pieces, and her gracious personality were everywhere evident in the interpretation of her program. It is becoming increasingly manifest that upon this girl's shoulders may well rest the tremendous burden of maintaining for Maine the glorious vocal traditions established by earlier singers who came from "Down East." Miss Frank's forbears having settled in that State on a Crown grant in pre-Revolutionary days. The singer was accompanied with taste and musicianship by Mary Shaw Swain, the talented pianist.

LEE PATTISON AN INDIVIDUAL PIANIST

Lee Pattison, widely and favorably known through his two-piano recitals with Guy Maier, gave a recital of his own Thursday afternoon, January 15, in Jordan Hall. Mr. Pattison gave a fresh demonstration of his fine abilities in an unchallenged program which included, for classics, Bach's chromatic fantasy and fugue, three charming dances from Bach's Partitas, effective transcriptions by Liszt of Schubert's ever-beautiful "Linden Tree" and Chopin's "The Maiden's Wish," and Brahms' poetic rhapsody, op. 119; and, for modern pieces, Ravel's noble and sentimental waltzes, a prelude and aria by the pianist—fanciful music expertly written, Carpenter's jazzy American polonaise, and, for a displayful closing number Saint-Saëns ornate toccata, op. III.

Mr. Pattison's art is built on solid ground. He meets adequately the technical and emotional requirements of his music. His command of touch and tone, his virility and unerring sense of melodic line, combined with unfailing sincerity—these are among the attributes of his very enjoyable playing. A good sized audience was on hand to welcome his return from European battlefields, and concert halls, and to applaud his musicianship performance.

SAMAROFF AND DE GOGORZA GIVE JOINT RECITAL

Olga Samaroff, pianist, and Emilio de Gogorza, baritone, divided the concert last Sunday afternoon, January 11, in Symphony Hall. Mme. Samaroff's numbers comprised Beethoven's sonata "Appassionata," Chopin's A flat ballad of familiar beauties, an intermezzo of Busoni, Debussy's fanciful "Reflets dans l'Eau," and Liszt's fifteenth Hungarian rhapsody. Mr. de Gogorza was heard in relatively fresh songs—French pieces by Franck, Debussy and Hue; a Spanish group from Alvarez, Valverde, and folk-music; Russian songs by Gretchaninoff and Moussorgsky, and English pieces by Cyril Scott and Gena Branscombe.

Mme. Samaroff is obviously at the zenith of her career as a pianist and interpreter. Mr. de Gogorza's ardent spirit, his warm, full voice and skill always insure him an enthusiastic welcome in this city. The audience made up in keen appreciation what it lacked in size.

HEINRICH GEBHARD ATTRACTS CAPACITY AUDIENCE

Heinrich Gebhard, the popular pianist, renewed old pleasures for a large crowd in his annual Boston recital last Tuesday afternoon, January 13, in Steinert Hall. With

characteristic individuality, Mr. Gebhard reversed the usual program order and began his unchallenged list with a modern group, including four pieces by Debussy, numbers by De Séverac and Alexander Steinert, Jr., and Chabrier's rhythmic "Bouree Fantastique." A second group comprised MacDowell's "Nautilus" and "Rigaudon," Liszt's "Liebestraum" and "Walderauschen," and Tschaikowsky's "Dance Caractéristique." The interesting list ended with a fantasy, nocturne, mazurka and a valse brillante of Chopin.

It is indeed late in the day to analyze the familiar abilities of this fine musician. Mr. Gebhard is always master of his resources, scholarly in his thoroughness, musical. This pianist does not sentimentalize over a dream of love, for example; neither is he devoid of feeling. Possessed also of adequate technical equipment, his playing is virile and poetic. That Mr. Gebhard duplicated his recent success in New York was demonstrated in the spontaneous applause which rewarded his work.

BARBARA MAUREL MAKES SPLENDID IMPRESSION IN DEBUT

Barbara Maurel, mezzo-soprano, won a significant success when she gave her first local concert last Wednesday evening, January 14, in Jordan Hall. Miss Maurel began her unusually interesting program with old Italian and French airs; continued with songs by Arensky, Moussorgsky and Rachmaninoff; proceeded with French pieces by Chabrier, Debussy, Fauré and Fourdrain; and concluded with unfamiliar numbers by Carpenter, Horsman, La Forge, Ward-Stephens and Lieurance.

Miss Maurel quite captivated a good sized audience with her lovely voice, which she controlled admirably, her emotional intuition and her charming stage presence. She was particularly effective in songs of dramatic or sensuous quality—Debussy's passionate "La Chevelure," Arensky's sad "On Wings of Dream," Rachmaninoff's mournful "Soldier's Bride." Her command of eighteenth century music was amply revealed in her musically singing of the cavatina from Gluck's "Armide" and Handel's animated "Come and Trip It." Of notable importance was the fact that Miss Maurel's excellent diction in whatever language she sang never marred the musical quality of her singing. Her failure to appreciate how expressive her tones are leads this singer to occasional over-emphasis. The audience was very enthusiastic, and the encores included a spirited performance of the "Habanera" from "Carmen." Frederick E. Bristol, the able pianist who accompanied Miss Maurel, merits a word of praise for the sympathetic understanding with which he assisted the singer.

J. C.

Good News for Riesenfeld

"Thanks for the trombone," Ossip Gabrilowitsch wired Hugo Riesenfeld from Utica on January 15. It wasn't a Christmas present. Gabrilowitsch was in Utica for a performance and his trombone player was sick, and Mr. Riesenfeld sent L. De Bernardis, the trombone player of the Rialto Orchestra, to the rescue. Mr. Riesenfeld also received word the same day that his symphonic poem will be produced by the Los Angeles Symphony Orchestra, Adolph Tandler conducting, on February 8.

Capacity Audiences Greet Gray-Lhevinnes

The newspapers throughout Oregon have been literally filled with all sorts of vivid writeups of the unique and charming Gray-Lhevinne concerts during the past week. A Gray-Lhevinne program is absolutely out of the ordinary, as these artists present the most interesting violin and piano masterpieces in such a way that "the tired business man" can get something besides just notes. They create a homelike atmosphere that makes folks go home feeling they are friends, individually, of this winsome couple.

Portland, Albany, Roseburg, Salem and McMinnville College are looking forward to these concerts, as so much has been heard about their success.

Haywood Demonstrates School Voice Course

On January 12 Frederick H. Haywood appeared, as guest of Arthur J. Abbott, Director of Public School Music in Buffalo, before a large number of school music supervisors gathered from towns of western New York for the express purpose of investigating Mr. Haywood's

Voice Culture Course in Classes, adaptable for use in high schools. Aside from the excellent results Mr. Haywood is obtaining in his New York classes, some phrases of the course, unique in their adaptability for high school use, are that each term of the course covers a like period of a school year, and includes the use of a student's manual for each year, each containing twenty graded lessons under the title of "Universal Song." Mr. Haywood explained that the use of the manual, which is in the hands of each student for home study, makes possible the study of not only the vocal exercises but also the theory pertaining to the correct use of the same.

The first three lessons of the first year work were given, and the supervisors present were greatly enthused with the instantaneous effects which resulted in the increase of volume and beauty of tone. Much active interest was expressed and they were unanimous in their endorsement of Mr. Haywood's work. Mr. Haywood stated that his object is to put his subject within the reach of every boy and girl of the country. The demonstration proved that the author of "Universal Song" has made this a practical possibility, and needs only the active endorsement which it is receiving on all sides.

Dr. Cary B. Storrs Commits Suicide

Dr. Cary B. Storrs, for many years music critic of the Minneapolis Tribune, and one of the best-known newspaper writers on music in America outside of New York, died Monday morning, January 19, at the City Hospital in Minneapolis, as the result of a self-inflicted wound. During the war Doctor Storrs was engaged for a long period for Red Cross work in Serbia, and the suffering which he witnessed there resulted in a state of mental depression which he had not been able to shake off and which finally resulted in his rash deed. He was fifty years old, and was born in Saginaw, Mich. He was unmarried, but leaves a mother and sister who now reside in Lansing, Mich.

Fokine and Fokina Dance for 5,000

Michel Fokine and Vera Fokina, Russian dancers, assisted by an orchestra under the conductorship of Arnold Volpe, drew an audience of 5,000 people to the New York Hippodrome on Sunday evening, January 18. It was their second performance in this city, and the program consisted of ballets which M. Fokine had composed. The latter repeated the classic "Bacchus," a dance of great beauty, and "Panaderos," the new numbers being a mazurka to the music of Chopin and one to a Delibes composition and "Les Sylphides." Mme. Fokina's prominent number was "The Dying Swan." The dancers were warmly applauded.

Elman to Become American

Mischa Elman, the violinist, applied for his first citizenship papers at New York on January 14, explaining that he wanted to become an American citizen as rapidly as the law permits. According to his statement, Mischa was born in Tolnoy, near Kiev in Russia, on January 20, 1891. He has been living here steadily since September 15, 1914, and had, of course, visited this country many times previous to that.

Rider-Kelsey Returns

Mme. Rider-Kelsey, the well known soprano who has not been heard here recently in concert, will appear at Aeolian Hall on the afternoon of January 27. Mme. Rider-Kelsey's program contains Italian, French and English songs of interest. John Doane will be the accompanist.

An Opera in Two Acts

CLEOPATRA'S NIGHT

Text by Alice L. Pollock

Music by Henry Hadley

Price, \$4.00 postpaid

Libretto, 35 cents postpaid

A most important event in the history of the American operatic stage is the production at the Metropolitan Opera House, New York, Saturday Matinee, Jan. 31st, of "Cleopatra's Night," opera in two acts, by the distinguished composer, Henry Hadley. In the dramatic power with which he has translated into tone the passion and splendor of the story, in melodic fertility and command over technical resources, the composer has surpassed the already high mark achieved by his brilliant talent. The vocal score is complete with English and French text, and the cover is a superb illustration in colors, showing the beauty of Cleopatra's palace and one of the most gripping dramatic incidents in the story.

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Has arrived in Boston and has established a studio at

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He has evolved a special personal method of his own based on the golden principles of the old Italian "Bel Canto" school of singing. He makes a specialty of placing young voices and inexperienced beginners, curing defects and faulty emissions, instructing those who wish to become singing teachers and teaching English, French and Italian "repertoire" for the opera and concert stages.

The Maestro lays a special stress upon the purity of tone and style, the carrying power of the voice, the perfect attack, the smoothness and "legato" of the

emission, the perfect ease of each individual tone and especially in the high notes, the power and brilliancy throughout the whole voice, the clear and perfect enunciation, the beauty of the quality of each tone and the sympathetic, attractive way of singing and impressing one's public.

The Maestro speaks French, Italian and English like a native and gives to his pupils the different phrasing and conventions that are a part of the French, Italian and English "repertoires."



SCENE OF PATTI'S DEBUT AT NIBLO'S GARDEN, NEW YORK.

According to her own recollection, it was at Niblo's Garden, the famous New York entertainment resort in those days, that the late Adelina Patti made her debut as a singer in 1850, at the tender age of seven. The family fortunes were at a low ebb, owing to the ill success of the opera company directed by her father, Salvatore Patti, who was both singer and impresario, and the sensation created by the little girl here and in following concerts was the means by which they were restored.

TITO SCHIPA

Is today one of Italy's most popular tenors and has achieved within the brief period of six years, one of the most sensational careers known to the lyric stage. He is a native of Lecce, Italy. Soon after his appearance in Italy's leading opera houses, he was engaged for the Monte Carlo season. Then followed a series of triumphal engagements in Spain and South America. His return to Italy was hailed as an operatic event. He began most profitably his engagement with the Chicago Opera Association at the Auditorium Theater as the Duke in "Rigoletto" to the Gilda of Mme. Galli-Curci. His following appearances — in "Tosca" with Rosa Raisa, in "Manon" with Yvonne Gall, in "The Barber" and "La Sonnambula" with Mme. Galli-Curci — were a succession of triumphs. Not only is Mr. Schipa a fine singer and actor, but also a composer of ability. It was while studying piano that he discovered he had a voice.



JOSIE PUJOL,
The young violinist, who will make a concert tour of Cuba next May. En route she will play in Virginia, North and South Carolina, Georgia and Florida.



BEL GALIER WOOSTER,
Soprano, who sang with success at the Mozart Society
on December 16, 1919.



FRIEDA ENGELHARDT AT BALTIMORE, MD.

Frieda Engelhardt, the young violinist, who made her concert debut at the Princess Theater this season, gave a second successful recital at the Lyric Theater, Baltimore, Md. Her large, round sympathetic tone, combined with her excellent renditions, won for her the praise of the press and public alike. Some of her selections were as follows: "The Grave" by Friedmann-Bach, minuet (Hochstein), andantino (Martini - Kreisler), "Liebesfreud" (Kreisler), and others. Several encores were necessary throughout the program.

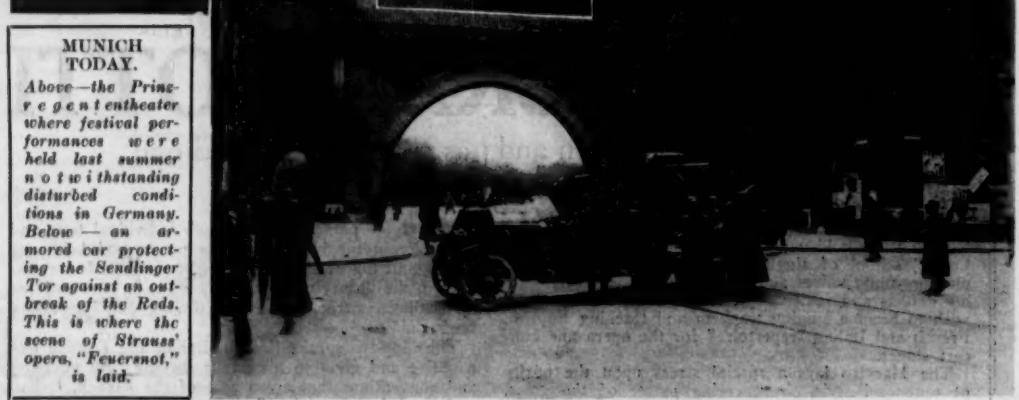


ROBERT QUAIT,
Who has been engaged as bass soloist at the West End Collegiate Church in New York City.



MUNICH TODAY.

Above—the Prinzregententheater where festival performances were held last summer notwithstanding disturbed conditions in Germany. Below—an armored car protecting the Sendlinger Tor against an outbreak of the Reds. This is where the scene of Strauss' opera, "Feuersnot," is laid.





VAHRAH HANBURY.
Soprano, who with Frances Nash, pianist, will be heard in a joint recital at Columbia University on January 29.



LOUIS SOBELMAN.
A young and magnetic violinist, who was born in Russia but who came to America when he was nine years old. Mr. Sobelman's public performances have been real triumphs, for he draws a fine, large, round tone from his instrument; his playing is suffused with warmth and he is a master of the resources of the violin.



COMM. TEOFILo DE ANGELIS.
The new Italian conductor of the Chicago Opera Association, is pictured at the left in one of his latest photographs.

MERLE ALCOOK.
Contralto, who is booked for another tour of concerts which will include appearances with many leading musical organizations in Norfolk and Newport News, Va.; Fayetteville, N. C.; Pittsfield and Holyoke, Mass.; Sewickley, Pa.; Greenville, Ohio, and St. Joseph, Mo. In New York, Miss Alcock will sing with the Schola Cantorum, New York Oratorio Society, the Women's Philharmonic and at the Manhattan Opera House in the American Concert Course on Sunday afternoon, January 25.

JOHN MOKREJS' OPERA FOR CHILDREN WORTH GIVING.

John Mokrejs has written a delightful opera for young people entitled "When Washington Was a Boy," which has been published by Clayton F. Summy Company, of Chicago. The music is not only for the children in interest and variety of melody. The staging and costuming need not be elaborate, but may be beautiful and charming in effect. The opera may be sung by children ranging from the ages of five to seventeen and is one that is certain to create genuine pleasure.



HELENE KANDERS UNDER KEEDICK MANAGEMENT.

Lee Keedick, long a successful and internationally known manager of famous lecturers, has now become a manager of musical artists, the first star engaged by him being Helene Kanders, the well known soprano who has already been heard in opera and concert both in the United States and Europe. Miss Kanders, under the management of Mr. Keedick, will be available for concerts until June, 1920, when she is to go to Europe to fill important engagements, returning late in the season for an extended trans-continental tour.



Press Illustrating MANA-ZUCCA.

Composer of the following published pieces for piano: "La Coquette," "Moment Triste," "Moment Oriental," "Valse Brillante," "Scene de Ballet," étude en hommage, fugato humoristique on "Divie," "Wistaria," "Frolic," "Poème Heroïque," "Nectar Dance," concerto and over fifty easy pieces for teaching first, second and third grades, which are being used by piano teachers all over the world. Mana-Zucca's concert numbers have been played by many leading pianists. Mischa Levitzki introduced her latest piano compositions at his recent New York recital.



AS ARTHUR SHATTUCK SAW HER.
Arthur Shattuck is as handy with a pencil as he is with a piano under them. He is spending this winter at his home in Paris. Passing through London, on the day there he saw Marie Nordstrom, the American actress, who is playing in the English capital, and made the sketch of her which is reproduced above.



Photo by Mishkin, N. Y.

NEW YORK CONCERTS

FRIDAY, JANUARY 8

Lorraine Wyman and Howard Brockway

Aeolian Hall echoed to peals of delighted applause after each one of the many and varied selections given by Lorraine Wyman, soprano, and Howard Brockway, pianist, at their thoroughly artistic and enjoyable recital given Friday evening, January 9. Confining themselves entirely to folksong originals and adaptations, nevertheless the couple succeed in making every moment of their entertainment alive with interest. Miss Wyman has a style of delivery which is all her own. It possesses irresistible charm. She is as good in humorous selections as in the pathetic and even tragic numbers. Mr. Brockway's piano settings are of exquisite constructive caliber, and fastidiously musical. He plays them beautifully. He scored also in three Armenian folk tunes for piano alone, arranged by himself. No one should miss a Wyman-Brockway recital. It is one of the unique manifestations of our concert stage, and one of the loveliest at the same time.

Biltmore Morning Musicale—Destinn, Mardones and Menges, Soloists

Ema Destinn, soprano; Jose Mardones, bass of the Metropolitan Opera Company, and Isolde Menges, violinist, were the artists who attracted the usual large audience at the Hotel Biltmore on the morning of January 9. The program follows: "O tu Palermo," from "Vespri Siciliano" (Verdi), Mr. Mardones; "Caprice Viennais" (Kreisler), menuet in G (Paderewski-Kreisler); "Sicilienne et Rigaudon" (Francoeur-Kreisler), Miss Menges; "Caro mio ben" (Giordani), "Visione Veneziana" (Brogi), "Rusalka Song" (Dvorak), Mme. Destinn; Spanish songs—"Meus Amores" (J. Baldomir), "La Reja" (Larruga), "Tango de las Frutas" and "Vizcaya" (E. Anglada), Mr. Mardones; "Souvenir" and "Maiden Song" (Ema Destinn), berceuse (Tschaikowsky), "Vissi d'arte," from "Tosca" (Puccini), Mme. Destinn; "Ave Maria" (Schubert-Wilhelmi), "Prophet Bird" (Schumann-Auer), "Valse Caprice" (Chabrier), Miss Menges; "Bound" (M. L. Botsford), Arioso, from "Dubrovsky" (Naprvnik), and "L'ultima canzone" (Tosti), Mme. Destinn.

Kathryn Lee and Haitowitsch

Heard at Plaza Hotel

Kathryn Lee, soprano, and Abram Haitowitsch, Russian violinist, were heard in a concert at the Hotel Plaza on Friday afternoon, January 9. Mr. Haitowitsch, accompanied at the piano by Mr. Newman, was heard first in the Sarasate "Romance a la Russe," which served admirably to display his sound technic, commendable rhythm and good musicianship. The audience received him warmly and he was obliged to give an encore, a charming Russian serenade.

Miss Lee chose the ever popular aria from "Aida," which was rendered with considerable skill. Vocally, the singer was in good form and her singing and pleasing personality soon found appreciation at the hands of her listeners. After rounds of applause, Miss Lee also was obliged to give an additional number.

Others appearing on the program included Geraldine La Brun, a young pianist who played two Chopin numbers; Peggy Wood, of "Buddies"; Charles Purcell, of "The Magic Melody" Company; Marie Burroughs Livingstone and Mabel McKinley.

SATURDAY, JANUARY 9

Beethoven Society Musicale

The third musicale of the Beethoven Society, Mme. Aida Tanini-Tagliavia, president, was held at the Plaza Hotel on Saturday afternoon, January 10. The program follows: "Bird of the Wilderness" (Horsman), "Grandma's Prayer" and "Cunning Little Thing" (Hageman), Mary B. Duncan, soprano; romance (Schumann), "Caprice Viennais" (Kreisler), Edwin Grasse, violinist; "Some Rival Has Stolen My True Love Away" (Broadwood), "In the Moonlight" (Haile), "Home at Last" (O'Hara), Harvey Hindemyer, tenor; "O Thou Billowy Harvest Field" (Rachmaninoff), "Nymphs and Shepherds" (Bishop), "Mistletoe" (Crist), Grace Nott, soprano; "Waves at Play" and scherzo in E minor (Grasse), Edwin Grasse; "Hard Trials" (Burleigh), "Some of These Days" (Guion), "Wait 'Till Ah Put On My Crown" (Reddick), Harvey Hindemyer; "Ariette" (Vidal), "La Jetée" (Faure), Mary B. Duncan, and introduction et rondo capriccioso (Saint-Saëns), Edwin Grasse.

Philharmonic Society

A Tschaikowsky-Wagner program drew an enormous audience to Carnegie Hall and the beauty of the music and the vivid manner in which it was performed served to give the listeners the utmost delight. Ringing cheers followed the rousing reading of the "Marche Slave" at the end of the long program. Old favorites like the "Rienzi" and "Flying Dutchman" overtures, music from "Tannhäuser," the lovely "Siegfried Idyll" and "Forest Murmuring" and "Liebestod" and "Wotan's Farewell" and "Magic Fire Scene" created hardly less of a furore. Tschaikowsky's "Romeo and Juliet" overture is not one of his best works and it dragged a bit and seemed overshadowed. Conductor Stransky and his men had to bow repeatedly throughout the program in response to the enthusiastic acclaim of the multitude.

Boston Symphony Orchestra

Program music by Beethoven, Debussy and Glazounoff was offered by Pierre Monteux's Boston Symphony forces at the Saturday afternoon concert, January 10. The "Pastoral" symphony of Beethoven was performed with true

reverence and understanding of the musical content of its, for the most part, placid themes. The strings did some especially noteworthy work in the first movement, although the execution of the entire symphony merited the rounds of applause which came at the conclusion.

The spirit of Debussy's "Jeux" was indeed playful. It abounded with moods which never were developed but remained mere suggestions. At this, its first performance here, the interest created was of a mild order. The orchestration, replete with the characteristic, ethereal atmosphere of Debussy, depicts two maidens and a youth in search of a tennis ball meeting on the green, where, overcome with the enchantment of the evening, they take to dancing and love making, until a tennis ball falling in their midst brings the revel to an end and they disappear in the park.

Of sterner material was the Glazounoff symphonic poem, "Strenna Razine," the final number. From the opening theme the mournful song of the Volga barge-men to the end of the descriptive story of the pirate ruler, the music is highly expressive and was fully enjoyed as presented by the famed Boston organization.

Mr. and Mrs. Otakar Marak

Mr. and Mrs. Otakar Marak (Mary Cavan) were heard in a recital at Aeolian Hall on Saturday evening, January 10, before a fair sized audience that seemed to manifest genuine approval.

The program opened with Handel's invocation from "Radamisto" arranged for concert by Frank Bibb, which served to display Mr. Marak's refined style of interpretation. He also gave evidence of a rather powerful voice

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, January 22

Philharmonic Society of New York. Evening. Carnegie Hall.

Madeleine MacGuigan. Violin recital. Afternoon. Aeolian Hall.

Helen Teschner-Tas. Violin recital. Evening. Aeolian Hall.

National Opera Club. Evening. Waldorf-Astoria.

E. Robert Schmitz. Piano recital. Morning. Ritz-Carlton.

Mayor Hylan's People's Concert—New Symphony Orchestra and Joseph Bonnet. Evening. Great Hall of the College of the City of New York.

Friday, January 23

Biltmore Morning Musicale—Frieda Hempel, Cyrena Van Gordon and Gabrilowitsch, soloists. Morning. Hotel Biltmore.

Philharmonic Society of New York. Afternoon. Carnegie Hall.

Jencie Galloway-John. Song recital. Afternoon. Aeolian Hall.

Harriet Scholder. Piano recital. Evening. Aeolian Hall.

People's Liberty Chorus. Evening. Carnegie Hall.

Saturday, January 24

Benno Moiseiwitsch. Piano recital. Afternoon. Carnegie Hall.

Ossip Gabrilowitsch. Piano recital. Afternoon. Aeolian Hall.

Gabriel Engel. Violin recital. Evening. Aeolian Hall.

David Mannes Orchestra. Evening. Metropolitan Museum of Art

St. Cecilia Club. Evening. Washington Irving High School.

Sunday, January 25

New York Symphony Orchestra—Reinald Werrenrath, soloist. Afternoon. Aeolian Hall.

Philharmonic Society of New York—Guimara Novaes, soloist. Afternoon. Carnegie Hall.

American Concert Course—Merle Alcock, Amparito Farrar and Albert Spalding, soloists. Afternoon. Manhattan Opera House.

Monday, January 26

Frederick Warren Ballad Concert. Afternoon. Aeolian Hall.

Winifred Christie and Rebecca Clarke. Piano and viola recital. Evening. Aeolian Hall.

Tuesday, January 27

New Symphony Orchestra. Afternoon. Carnegie Hall. BERKSHIRE STRING QUARTET—BENNO MOISEIWITSCH, soloist.

Corinne Ryder Kelsey. Song recital. Afternoon. Aeolian Hall.

Recital of John Prindle Scott Compositions—Emma Gilbert, Kirk Ridef and Clare Conway, soloists. Evening. Hotel Plaza.

Augusta Ordóñez and Baroness De Torinoff. Song recital. Evening. Carnegie Hall.

Wednesday, January 28

New Symphony Orchestra. Evening. Carnegie Hall. Muri Silba, Piano recital. Afternoon. Aeolian Hall.

Mme. Peroux Williams. Song recital. Afternoon. Carnegie Hall.

Pauline Watson. Violin recital. Afternoon. Park Theater.

Thursday, January 29

New York Symphony Orchestra. Afternoon. Carnegie Hall.

Philharmonic Society of New York. Evening. Carnegie Hall.

Choir School of the Cathedral of St. John the Divine. Afternoon. Aeolian Hall.

E. Robert Schmitz. Piano recital. Morning. Ritz-Carlton.

Povla Frijs. Evening. Aeolian Hall.

of agreeable quality, which he used with more or less skill. Other numbers rendered by Mr. Marak included some by Giovanni, Paisiello, Trnavsky, Jindrich, Novak and Dvorak.

Mme. Marak possesses a voice of lovely quality and an abundance of temperament with which she is able to do many interesting things. Her principal aria was from Tschaikowsky's "Pique Dame." A duet from Debussy's "L'Enfant Prodigue" closed the interesting program.

Edward Morris, Pianist

Edward Morris, the pianist who recently created a markedly favorable impression with his first New York recital, was able to repeat the success in a second recital at Aeolian Hall. A Scarlatti pastoreale and capriccio preceded the main item of the afternoon, the Beethoven sonata "Appassionata." A half dozen Chopin numbers included the respective études in thirds and sixths, the last of which had to be given twice. A last group included Palmgren's "May Night," the Leschetizky octave intermezzo, that came also to be repeated, and the Liszt sixth rhapsody, which closed the program but for the encores.

Only age can give more of the pianistic excellencies than were already represented in the artist's playing of the Beethoven sonata. Time may bring a better inner repose for renditions of such as the Beethoven and the Chopin scherzo. The smooth and even technic, functioning at great velocity, were admirably in place for the Chopin études in thirds and sixths, as they were for the Liszt rhapsody. Beautiful tone and fine reflection characterized all the quieter selections, and the audience had occasion for much pure enjoyment.

SUNDAY, JANUARY 11

Samuel Gardner, Violinist

On Sunday evening, January 11, Samuel Gardner, assisted by Josef Adler, gave a violin recital in the Astor Gallery of Hotel Waldorf-Astoria. Mr. Gardner was in excellent form, and presented his numbers with artistic finish. His performance of the opening number, sonata in E major, by Handel, was dignified. This was followed by Pugnani-Kreisler's praeludium and allegro, as well as "Souvenir de Moscow" (Wieniawski), which he played brilliantly and with beautiful tone. Carl Goldmark's suite for piano and violin in E major, op. 11, received an unusually fine reading by Messrs. Gardner and Adler. Mr. Gardner chose for his closing group three of his own compositions, prelude in C major, prelude in G minor and "From the Canebrake"—which for originality and melodic beauties are of an order to stir an audience. He was recalled many times and responded with an added number.

Josef Adler played as piano solos Chopin's prelude in D minor and étude in E major, as well as Liszt's C major étude. A large and fashionable audience bestowed liberal applause upon the concert givers.

Grace Hofheimer, Pianist

Grace Hofheimer, a young New York pianist, gave a recital in the Princess Theater on Sunday afternoon, January 11, playing a program which comprised "Le Bavolet Flottant" (Couperin), "Le Coucou" (Daquin), Sonata, op. 53 (Beethoven), three Schumann numbers—"Romance" in F sharp major, "Nocturne" in F major, and "Toccata," "Minuet de bon vieux temps" (Benoist), "Witches' Dance" (MacDowell), Frank E. Ward's "A Song of Long Ago," and "Ballade," as well as Chopin's Polonaise in E flat major.

At her previous appearances in New York, Miss Hofheimer created an excellent impression, which at this concert she not only sustained, but materially enhanced. She is a pianist who embodies in her performance rhythmic precision, warmth, facile technic and musicianship.

American Concert Course—Braslaw, Murphy and Powell, Soloists

Sophie Braslaw, Lambert Murphy and John Powell were the artists for the American Concert Course, Sunday afternoon, January 11. They drew an audience of good size, which showed much enthusiasm for the offerings. Besides a Chopin nocturne and the Liszt tarantelle, Mr. Powell played his own "Poème Érotique" and the "Pioneer Dance," the last of which is based on "The Arkansaw Traveler." This vigorous old tune is given many kinds of harmonic, rhythmic and contrapuntal setting which finally concludes in good virtuoso effect. The audience here demanded more and the composer responded with another of his own works, a jolly jig affair which ended with the "Dixie" theme.

Mr. Murphy's singing of a tenor aria from Massenet's "Grisélidis" immediately brought out all the beauty and vitality of his well poised voice. It is sheer delight to hear a voice which is produced with such apparent ease at every pitch and every vocal emergency. After the aria, and as well a group of songs by Chadwick, Cadman, Branscombe and Ward-Stephens, Mr. Murphy was urged to various additional renditions.

Miss Braslaw employed the Russian language for a song group by Moussorgsky, and English for Richard Hammond's "Maureen," David Guion's "Greatest Miracle," in Negro dialect; Cecil Forsyth's "Rest," and Cadman's "Robin Woman's Song" from "Shanewis." Here one was reminded that the Russian language seems to impose certain types of vocalization, which are both agreeable and evidently in harmonious agreement with the physiology of the voice. Their wide range of expression dictates symmetry which keeps the organ vigorous and well. Miss Braslaw sang with great regard for interpretation of the texts, and she, too, was detained to sing numerous repetitions and additional selections.

Jascha Heifetz, Violinist

The caressing, scintillating, glorious tones of Jascha Heifetz's violin once more held full sway over the throng of listeners, who gathered at Carnegie Hall for his third

recital of the season on Sunday afternoon, January 11. Following Grieg's sonata, No. 11, in G, came a stupendous performance of the Bach chaconne. The young master of violinistic art brought out the polyphonic melodies with astonishing clarity, and was rewarded with tempestuous applause.

Of the following group, "Coquetterie," by Achron, and "Waltz Mignon," by Paul Juon, were repeated in response to the great appreciation shown, the other numbers being larghetto lamentoso, Godowsky; melodie, Stojowski, and "Fileuse," Popper-Auer. The final programmed numbers were Rachmaninoff's "Romance," and the "Witches' Dance," Paganini, to which were added six encores, much to the delight of the enthusiastic audience.

The excellent accompaniments of Samuel Chotzinoff were a grateful asset to the artistic whole.

John McCormack, Tenor

As is ever the case, not one of the several thousand seats at the Hippodrome was vacant, when John McCormack gave another of his imitable song recitals on Sunday evening, January 11, and there was the usual overflow with several hundred chairs placed on the stage. In splendid voice, the famous tenor's singing evoked tumults of applause. His first number, "A te fra tanti Affanni," from "Davidde Penitente," Mozart, was given with such impressive effect that the audience would not let him go until he had given an encore.

In the first group offered were found "May Night," Brahms; "Love's Secret," Bantock; "Oh, Cease Thy Singing," Rachmaninoff, and "Before the Dawn," Chadwick, in all of which Mr. McCormack's superb diction was a constant delight. "Thank God for a Garden," "Roses in Picardy" and Schubert's "Ave Maria," the encores, were also greatly appreciated. A second group was made up of Irish folk songs, which brought "Dear Old Pal of Mine," "Kitty Malone" and "Believe Me If All Those Endearing Young Charms," generously granted as extra numbers. The final group contained "Bonnie Wee Thing," Liza Lehmann; a new song, "Peggy O'Neal," by Uda Waldrop, which was especially enjoyed; "Your Eyes," by the singer's able accompanist, Edwin Schneider, and "Eleanore" (by request), Coleridge-Taylor. "I Hear You Calling Me" and "Macushla," the encore, brought the evening of extraordinary pleasure to a close.

Donald McBeath, violinist, the assisting artist, was heard in works by Mozart, Monsigny and Vieuxtemps. He was warmly applauded and responded with additional numbers.

Ema Destinn, Soprano

There were two good reasons why the New York Hippodrome was filled Sunday afternoon, January 11. First, and the most important reason, was the appearance of Ema Destinn at what was termed a Czechoslovak concert given under the patronage of Hon. Jan Garrigue Masaryk, charge d'affaires of the Czechoslovak Republic. Mme. Destinn, who only recently returned to this country from a long and interesting stay abroad, was accompanied by a symphony orchestra of at least eighty men under the baton of Georges Lapeyre. The second reason was the performance for the first time of several unusual and fascinating arias, which indeed added to the interest of the concert.

The program opened with the overture to the opera "Libusa" (Smetana), which received its first performance in America at this time and proved a stirring and impressive work as performed by the large body of orchestral players. Then came two berceuses from the opera "The Kiss" (Smetana), and Rusalka's song from the opera "Rusalka" (Dvorak). In all of these Mme. Destinn attained great heights in her display of beautiful vocal quality and superb interpretation. While listening to her one could not but recall the days when Mme. Destinn was often heard, to the delight of Metropolitan opera and concert goers, and feel happy that the distinguished soprano has again returned to give New Yorkers the opportunity of listening to her art. It was the "Rusalka" song, particularly, that seemed to please, and Mme. Destinn was forced to bow her acknowledgment to the applause many times.

The third programmed number was Smetana's symphonic ballade, "Vltava," delightfully rendered by the orchestra under Mr. Lapeyre's leadership. After this Mme. Destinn offered another first time aria, "The Spectre's Bride," from Dvorak's oratorio, in which her powerful voice filled the immense hall with its beautiful tones. Smetana's symphonic poem "Blanik," for orchestra was played, then after which came another first time number—the Funeral March from the opera, "The Bride of Messina." This latter work was finely orchestrated, but was not to be compared to the other numbers on the program. The concert closed with the "Prophecy of Libusa," from the opera "Libusa" (Smetana), which, also given its first hearing in this country, proved indeed a masterpiece although a bit long. In it the singer had ample opportunity to display her voice to the best advantage, and, at the end, so thrilled her hearers that thunderous applause broke forth before she had scarcely finished.

It was indeed a notable concert and a fine tribute to the distinguished artist's return.

The MacDowell Club—Wagner and Linscott, Soloists

Seldom are so many repetitions given during a program as at the Sunday evening MacDowell Club con-

MUSICAL COURIER

cert, January 11, when the singing of Marie Louise Wagner, soprano, and Hubert Linscott, baritone, met with the delighted approval of a large audience.

The lovely quality of Miss Wagner's voice, with its clear ringing high tones, her distinct enunciation, and pleasing personality, all of which are prominent factors of her delivery, won for her sincere admiration and appreciation. In her first group of French songs by Rhene Baton, Chausson, Cesek and Fournier, the "Peties Roses" of Cesek, was sung with so much charm and emotion that a repetition was necessary. Later she gave with impressive effect Massenet's "Pleurez, mes yeux," from "Le Cid." In the final group were MacDowell's "Sunrise," Kramer's "Last Hour," which was repeated as was also "Alone with Thee," by W. H. Humiston, who furnished excellent accompaniments for both of the evening's singers. "Butterflies," Paul Bliss, was well liked, but the two songs—"Alone" and "Green Branches"—by Wintner-Watts, who played their beautiful piano accompaniments, showed unusual enthusiasm. "Green Branches" had to be repeated and an encore was added.

Mr. Linscott's splendid vocal and artistic work was also received with such clamorous applause that he, too, was persuaded to give several of his numbers a second time. He first sang three Moussorgsky songs, and then the Neapolitan folk songs—"I Maccheroni" (repeated) and "Ala fiera di Mast Andrea." Of his second group Burleigh's "Didn't It Rain," and "Inter Nos;" MacFadyen, were given twice, the other numbers being by Faure, Georges and Mary Knight Wood.

Yvette Guilbert

The fourth recital by Yvette Guilbert at Maxine Elliott's Theater on Sunday evening, January 11, attracted the same goodly audience as the three preceding ones. It would indeed be a hard task to write anything new of Mme. Guilbert's art, after her years of service on both sides of the Atlantic. It is still the same unique thing, and there is still, in all she does, the same illusion of youth, freshness and vitality, which the years cannot take away from her. Particularly bright spots of the evening's program were "Le Fiancé de Rosette," to which a violin obligato was sympathetically played by Emily Gresser, and the final group, in particular "La Complainte du pauvre Corps Humain."

Miss Gresser played two groups of solos tastefully while Maurice Eisner provided his usually effective and unobtrusive accompaniments.

MONDAY, JANUARY 12

Hans Ebell, Pianist

The good sized audience which gathered at Aeolian Hall on Monday evening, January 12, to hear Hans Ebell found that he had considerable pianistic skill. In fact, so well did he play "Papillons," by Rosenthal, and his own composition, a polka entitled "Katinka," that he was persuaded to repeat them, and at the end the demand for encores was emphatic, three being given. The most impressive feature of the many commendable points noticeable in Mr. Ebell's playing was his tone of real singing quality. He seemed to excel in delicate passages, which he played exquisitely, however, when necessary, he had power and brilliancy in admirable proportions.

Bach's prelude and fugue in B flat minor came first on the program, a sonata in B flat minor by Glazounoff following. The latter work's colorful melodies were executed with keen understanding of their tonal import. In a group were found a Spanish dance in E minor, Granados; prelude in G sharp minor, op. 32, Rachmaninoff, and etude in D sharp minor, op. 8, Scriabin, besides the first mentioned numbers. A Chopin group ending with the G minor ballade came last, in which the concert giver expressed a sympathetic knowledge of poetic interpretation. He was, indeed, worthy of the warm reception accorded him.

Aurore La Croix, Pianist

By far the most unusual number on the program which Aurore La Croix, pianist, presented on Monday afternoon, January 12, at Aeolian Hall, was a composition by Ethel Leginska. This work, "The Gargoyles of Notre Dame," was given its first public hearing, according to the program note. Belonging decidedly to the modern school, the composition is a vivid picture of those weird guardians of the wonderful cathedral. Miss La Croix did full justice to it, bringing out with remarkable effect the sense of the uncanny and the few brief moments in which the beautiful tries to make itself felt.

An exceptionally lovely tone is that which Miss La Croix draws from her instrument at all times, which, added to the fact that her technic is all that it should be—its facility is such that she is enabled to keep the matter of mere technic relegated to the background—makes her playing worthy of marked praise. She opened her program with the Brahms sonata, a work in which she had ample opportunity to display her ability as a player endowed with unusual virility. Schumann's "Carnaval" and half a dozen Chopin preludes served to prove her worth as an interpreter of these masters. The closing number was Weber's joyous rondo brillant, "La Gaite," of which she gave an animated reading, which caused her listeners to leave the hall, their faces still unconsciously reflecting its gay spirit.

Her audience included many well known keyboard artists, among them being Mme. Leginska.

TUESDAY, JANUARY 13

Beethoven Association's Third Concert

Though nearly everything happened to disturb the original draft of the Beethoven Association's third program in Aeolian Hall, virtue and right were still able to record triumph over evil. First, Elizabeth Rothwell would have given various songs with piano, and a group of three folk songs with accompaniment of piano, violin and cello. But she could not appear. Then Mr. Maas, cellist of the Letz String Quartet, fell temporary victim to the evil of influenza, and right triumphed when Mr. Willeke substituted on the shortest notice. To replace the entertainment denied by Mme. Rothwell's absence, Mr. Bauer and Mr. Letz played two movements of the "Kreutzer" sonata.

The evening offered something very special in the item of a four hand piano gavotte, avowed to be hitherto unpublished and hitherto unplayed in public. Mme. Samaroff and Mr. Bauer played the gavotte twice between the two movements which constitute Beethoven's D major sonata, op. 6, for four hands. The concert had begun with the trio for piano, flute and bassoon, written about 1786, when the composer was sixteen. It was played here by Mme. Samaroff, Messrs. Maquerre and Kruger. The other work was the E flat major quartet, op. 127.

With the literary aspect of the program so violently disturbed, it devolved upon Mr. Bauer to make the speech of explanation, and this he did for five minutes, to the delight of everybody present. Also the entire playing of the evening was beautifully accomplished, and the very fine audience of friends and connoisseurs had great enjoyment.

Marguerite Ringo, Soprano

Those who went to hear Marguerite Ringo at Aeolian Hall on Tuesday afternoon, January 13, were not disappointed in the delivery of her program. The frequent demonstrations of approval—even genuine delight—testified to the large audience's interest. Miss Ringo in the choice of her program showed care and good taste, including in it as she did songs by Poldowski, Chabrier, Rene Chauvet, Fournier, Rachmaninoff, Bagrinovski, Arensky, Alabieff, A. Walter Kramer, Hallett Gilberté, Rudolph Ganz, Granville, Bantock, and "Love and Death," by Frederick Jacobi. Mr. Gilberté's effective minuet, "La Phyllis," was well received. Her first group was comprised of three numbers that served to establish her with her audience from the start: "Ariette de Richard Coeur de Lion" Gretry; "A Faithless Swain," Dr. Arne, and "Over Hill, Over Dale" Thomas Simpson Cook.

Miss Ringo possesses a soprano voice of natural beauty, clear and flexible. She has been carefully schooled in the art of singing, particular attention having been paid to her diction and phrasing. Her interpretations were noticeable for their sincerity and intelligence, and, all in all, she is a welcome addition to the long list of sopranos now before the public's eye. Walter Kiesewetter at the piano furnished sympathetic accompaniments.

Helene Kanders, Soprano

On Tuesday evening, January 13, Helene Kanders, who has achieved a splendid reputation as an artist of much ability, gave her second song recital of the season at Carnegie Hall before a capacity audience. Her voice is a lyric soprano, full of depth, round and sympathetic, its quality pleasing her audience throughout the entire program. In her renditions Miss Kanders displayed a superior knowledge of bel canto. Her high tones were extremely powerful and delightfully taken and difficult passages were handled with ease. The Beethoven group of Scottish songs, accompanied by Scipione Guido, violinist, and Cornelius Van Vliet, cellist, given for the first time in this country in many years, received a tremendous ovation. Other selections were "Little Fish's Song" (Arensky), "La Fiera de Mast Andrea" (Vincenzo de Meglio), "The Lament of Ian the Proud" (Griffes), "At the Well" (Hageman), etc. Many encores were necessary throughout the program. Richard Hageman, who accompanied, added much to the success of the recital.

WEDNESDAY, JANUARY 14

Fritz Kreisler, Violinist

A sold out house and a heart stirring ovation were the record of Fritz Kreisler's latest New York recital. Four movements from a Bach suite, the Tartini "Devil's Trill" sonata and the Julius Conus concerto came before the last group of interesting shorter works. These last were Benda's study on a choral and Kreisler's own introduction and scherzo, both for violin alone; further, Rimsky-Korsakoff's Hindoo chant from "Sadko," Kreisler's rondino on a theme by Beethoven, concluding with Smetana's Bohemian fantasy.

The Bach movements and the Tartini sonata have been for a long time well known values in Kreisler's beautiful playing, therefore the less known concerto by Conus may come in for especial consideration. This work was written more than twenty years ago and beautifully played by the composer in various central European and Russian cities. It is drawn together in one movement to require just under twenty minutes. Because the composer never came to a large output, it was inevitable that this work also should still show rhythmic or other patterns of previous composers for the instrument, and this time he repeatedly leaned very heavily on patterns from the one violin concerto written by Mendelssohn. With this much

(Continued on page 50.)

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Chicago Symphony Gives American Composer's New Composition a Beautiful Reading at Its First Chicago Presentation—Numerous Concerts and Recitals Attract Large Audiences

Chicago, Ill., January 17, 1920.—Two splendid concerts heard by large audiences occupied last Sunday afternoon, January 11, with the Flonzaley Quartet at the Blackstone Theater, under Rachel Busey Kinsolving's management, and Josef Lhevinne at Orchestra Hall, under Wessels & Voegeli. The unsurpassed art of the Flonzaley's was once more exquisitely displayed in a quartet on negro themes by Daniel Gregory Mason (a clever and charming piece of chamber music), the Mozart D major quartet, a Russian cradle song by Osten-Sacken, and Dvorak's "Schizzo a la Valse." Comment on the remarkable work of this master quartet is obvious. Great appreciation was shown by the auditors and several extra numbers were necessarily added.

Josef Lhevinne charmed his audience in a most exacting program, every number of which was so exceptionally done as to call only for highest praise. His brilliant technical equipment and admirable command of his instrument were well brought out in the Bach-D'Albert D major prelude and fugue, the Beethoven sonata, op. 100, the Beethoven-Saint-Saens "Chorus of Dervishes," Schumann's "Etudes Symphoniques," the Chopin barcarolle and F sharp minor polonaise, "L'Alouette," by Glinka-Balakireff, Dohnanyi's "Etude Caprice" (heard for the first time in America), and the Balakireff Oriental fantasy, "Islamey." He scored a huge success.

LAKE VIEW SOCIETY PRESENTS MAGDELEINE BRARD AND ARTHUR KRAFT.

For its artist recital at the Blackstone Theater, Monday afternoon, January 12, the Lake View Musical Society chose two worthy artists—Magdeleine Brard, the young French pianist, and Arthur Kraft, the gifted Chicago tenor—to present the program. Judging by Miss Brard's finished and charming renditions of the Glazounov theme and variations, three Chopin numbers, the Saint-Saens "Ballet d'Alceste" and the Liszt thirteenth rhapsodie, she is a pianist to be reckoned with. There can be no doubt

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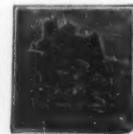
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HARRIET BACON MACDONALD TO TALK IN MINNEAPOLIS.

Harriet Bacon MacDonald, prominent normal teacher of the Dunning System of Improved Music Study for Beginners, left Chicago this week for St. Paul and Minneapolis, where she is to give talks on the Dunning System. Mrs. MacDonald will establish a normal class in Minneapolis for February.

AMERICAN CONSERVATORY NEWS.

The announcement by the American Conservatory of the engagement of David Bispham and Josef Lhevinne for the summer session has been received with great interest by teachers and advanced students all over the country judging from the number of applications for lessons received thus far.

John J. Hattstaedt, president of the American Conservatory, is spending a few weeks in Miami, Florida. He will return to Chicago the second week in February.

Classes in the Public School Music Department of the American Conservatory are unusually large this season. Every one of last year's graduating class secured an excellent position for this year.

Three young artists of remarkable talent and attainments were presented by the American Conservatory at its regular recital on January 10 at Kimball Hall. Mr. Warner's playing of the Brahms sonata in F minor showed that he has penetrated far into the spirit of the music, and the technical difficulties of the Chopin etudes were overcome with astounding ease. Miss Robert's contributions were most enjoyable. Her tone and technic are those of an artist and her interpretation proved splendid musicianship. Miss Munger contributed a group of songs. She has a good mezzo-soprano voice and her breath control as well as her enunciation showed the thorough training which she has received. Marion Roberts supplied support for the singer and her sister, the violinist, which deserves a special word of praise.

SONATA RECITAL AT ZIEGFELD THEATER.

Two Chicagoans—Gordon Campbell, the excellent pianist, and Frederick Fredericksen, violinist, have joined forces to present programs of piano and violin sonatas. One of these was offered before a large and enthusiastic gathering at the Ziegfeld Theater, Wednesday morning, January 14. In their readings of the three sonatas by John Alden Carpenter, John Ireland and Emil Sjogren on this occasion, there was evident a true feeling and sincerity, an understanding and knowledge of this difficult art, which made them interesting and most effective. Both Mr. Campbell and Mr. Fredericksen have won recognition in their capacities of pianist and violinist, respectively, and they have worked together so well that there is a delightful homogeneity in their work, which makes for good ensemble and excellent renditions. They were heartily applauded and justly so. The Ireland sonata on this occasion received its first hearing in America and although somewhat thin in places, it proved an interesting novelty.

VAN GORDON SINGS SONGS BY BUSH CONSERVATORY MEMBER.

Robert Yale Smith, of the faculty of Bush Conservatory, has won fresh distinction in the announcement that Cyrena Van Gordon, the well known soprano of the Chicago Opera, will sing three of his songs at her recitals in New York on January 23 and 30 at the Biltmore and the Commodore Musicals. Miss Van Gordon is most enthusiastic over those she has selected for the New York appearances—"Ode to the Moon," "Rainy Days," and "Nocturne of Love." The composer will accompany her at these concerts.

NEW GRIFFES NUMBER PROVES BRILLIANT NOVELTY.

Chief interest at the fourteenth program of the Chicago Symphony Orchestra centered around the novelty by the American composer, Charles T. Griffes—"The Pleasure-Dome of Kubla Khan," which received its first Chicago hearing. Here is an American coming into his own and climbing rapidly the ladder to success. Deservedly so, for he has highly worthy wares to offer. Last week Rudolph Reuter introduced three piano numbers by this composer, which won high praise, and now comes this orchestral novelty. "The Pleasure-Dome of Kubla Khan," taken after the poem by S. T. Coleridge, was composed in 1912, and its composer revised the score four years later. The work was produced for the first time at a concert of the Boston Symphony Orchestra on November 28 and 29, 1919. As basis for his work Mr. Griffes has taken those lines of Coleridge's poem describing the "stately pleasure-dome, the sunny pleasure-dome with caves of ice, the miracle of rare device," and from them has made descriptive music, rich and oriental in coloring, flowing throughout with lovely melody, harmonious and most skillfully and unusually set down. Intricate, strikingly brilliant, the music Griffes has written is a valuable addition to orchestral repertory. The orchestra gave it a stirring reading, which added much to its success. Next in interest was the appearance of Maggie Teyte, who was heard to fine advantage in arias from Mozart's "Marriage of Figaro," Thomas' "Mignon" and Chausson's "The Time of Lilacs." Seldom does one hear more finished, more artistic or more exquisite singing than that Miss Teyte set forth on this occasion. Possessed of a soprano voice of uncommon beauty and quality, most admirably handled, Miss Teyte is an artist who gives great pleasure to her listeners. She left nothing to be desired in her effective interpretations and scored a huge success.

Besides the Griffes number and accompanying splendidly the soloist, Conductor Stock and his men played with that mastery and finish to which it has accustomed its patrons, the overture to "The Marriage of Figaro" (Mozart), D'Indy's B flat symphony, and selections from Berlioz's "Damnation of Faust."

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McCormack to Leave America in June

That John McCormack will say au revoir to America and his thousands—yes, millions—of admirers in this country sooner than originally contemplated was the information recently obtained by a representative of the MUSICAL COURIER at the office of Messrs. Wagner and McSweeney. The original plan was to leave these shores next November, visit Ireland, Scotland, England, and certain parts of continental Europe, then proceed to Australia, returning to America via the Pacific. According to the revised plans, Mr. McCormack will sail from San Francisco or Vancouver early in June for a tour of the commonwealth of Australia and the dominion of New Zealand.

Leaving the southern hemisphere early in 1921, he will go direct to London by way of the Suez. Following a series of concerts in Great Britain and Ireland, Mr. McCormack will visit several of the European capitals, and in all probability the capital of Egypt, returning to America in October, 1921.

Mr. McCormack will appear in Australia and New Zealand under the direction of J. and N. Tait, and in the United Kingdom under the direction of the Quinlan Musical Bureau, both by special arrangement with Charles L. Wagner and D. F. McSweeney.

Mr. McSweeney will leave for Australia early in May and will be actively associated with the Tait's in the management of the tour in that section of the world. Mr. Wagner expects to join Mr. McCormack in London, in the spring of 1921.

Rudolph Ganz's First Master Class

The first Ganz master class in America will be held in Kansas City, Mo., under the personal direction of W. A. Fritschy, the well known concert manager, for five weeks, beginning June 21. There will be a limited number in the playing class and a large number of listening students. There also will be five special features connected with the course, details of which will soon be published.

WHAT THE JURY THINKS

TIMES. NOVEMBER 26.
The will of Charles H. Steinway disposes of an estate of upward of \$5,000,000.

HERALD.
Adelina Patti left \$500,000.

New Symphony Orchestra, October 9

MORNING TELEGRAPH.
It was not foreseen (and scarcely expected) that the New Symphony would come into action and for its "baptism of fire" in better form than the old organizations usually display at their opening concerts. That is exactly what the New Symphony did, however.

MORNING TELEGRAPH.
Charles Martin Loeffler's "A Pagan Poem," which has not been heard in New York for a decade or more.

MORNING TELEGRAPH.
(See above.)

Samuel Gardner, October 11

HERALD.
Everything he touches is essentially musical.

HERALD.
There is a feeling when he plays that he understands the form of his compositions.

Max Rosen, October 11

AMERICAN.
To judge from his performance yesterday he had spent all his spare time (since his debut) developing his talents in intelligent work and practice.

Toscha Seidel, October 12

TIMES.
He has matured in the brief months since his debut, having acquired a repose of manner that contrasts with his former boyish eagerness upon the stage.

AMERICAN.
Played in a manner that set the blood tingling and made the crowd express its delight in boisterous applause.

Galli-Curci Italian War Relief Concert, October 12

AMERICAN.
Her (Galli-Curci) contribution netted about \$10,000.

Serge Prokofieff, October 12

TRIBUNE.
At his concert yesterday afternoons Serge Prokofieff cooed as gently as any sucking dove.

Parish Williams, October 13

AMERICAN.
Mr. Williams' vocal attainments are far above the ordinary.

TRIBUNE.

Mr. Williams is, in short, an artist.

"Boccaccio," October 13

JOURNAL.
Last night's audience unmistakably enjoyed it.

TRIBUNE.

A good beginning was made last night with "Boccaccio."

**TETRAZZINI AN AVIATRIX**

Great Singer Fascinated by Flying

When Luisa Tetrazzini was in San Francisco in December, she became very curious to know how it would feel to sit in the aeroplane which made daily trips over her hotel. A visit to the flying field satisfied this curiosity. Once in the cockpit of the plane, she became very curious to know how it would feel to be in an aeroplane in motion. Lieutenant Locklear, the "stunt pilot," showed her, and this impromptu ride over San Francisco was the beginning of her enthusiasm for aviation.

When Mme. Tetrazzini arrived at Salt Lake City last week, she waited only a short time before making inquiries about the aviation field there. Could she take a ride? Her eyes sparkled with anticipation, and arrangements were soon made. When she started up she gasped the comment that flying was "interesting"; up in the air she remarked that it was "thrilling"; and when, at last, she touched the earth in safety, she gave a deep sigh and exclaimed that it was "wonderful." Mme. Tetrazzini is exceedingly "game," and will go for an aero ride at every opportunity.

KATHRYN LEE CO-ARTIST WITH AMERICAN COMPOSERS

Soprano Will Give Recital of Only American Songs—Accompaniments of Composers a Feature—May Specialize Women Composers at a Later Date

When Kathryn Lee gives her second recital of the season at the Sixty-third Street Music Hall on the evening of February 17, she will present an entire program of American songs. What is of greater interest, the composers of these songs will accompany Miss Lee at the piano.

"To discriminate in the choice of American composers would have been a most difficult task," Miss Lee confided to a MUSICAL COURIER representative, "but as I did want the composers to play their own songs, the process of elimination adjusted itself. You would be surprised to learn how many composers do not happen to play the piano, or else are too modest to think they play well. Also it became rather a local affair, as we all had to be sure of being in New York on that date and also for rehearsals. One composer, whose songs are very attractive, lives no farther away than Texas, which you will admit would be rather impractical for our purpose."

"In preparing this program the composers have been lovely to work with. Their names? That's right, I haven't told you who they are. Well, there is Carolyn Wells Bassett (a newcomer, by the way); C. Whitney Coombs, who might be considered as belonging more to the old school—he is rather like Nevin! You understand? Fay Foster, Deems Taylor, Harriet Ware and Mana-Zucca."

Smiling, she continued: "I have worked the songs out the way each composer wished to have them interpreted." And according to Miss Lee, several of the songs will be heard on this occasion for the first time.

"In the selection of this program I must have gone through some two hundred and fifty songs. One of the principal difficulties I met with was the fact that a great many composers have written lovely songs, but because of their similarity in style they cannot be grouped effectively."

In interviewing the various composers, Miss Lee said that more than one composer was thankful to find she could play for herself and didn't need an accompanist to try over the songs.

"Even now," she laughed, "a certain composer who is to play for me hasn't trusted me to bring home his manuscript. An older song which I have been asked to do at my recital is the ever popular 'The Americans Come!' by Fay Foster. I feel that it is significant of many things, one of which is that fact that the Americans are coming along musically. 'Oh!' exclaimed Miss Lee abruptly, "two of my composers are doubly talented; they make the cover sketches for their music. Talents seem to come in bunches, do they not? Outside of music, my one remaining talent is for colors. I love blending colors! Yes, I had tried to paint, but the fact that I can't draw a straight line has been rather discouraging to any ambition in that line."

In a parting word, Miss Lee hinted that very soon she

hoped to give a recital of songs by American women composers only. More power to Miss Lee!

J. V.

Première of "Cleopatra's Night"

"Cleopatra's Night," an opera in two acts, the tenth American work to be produced by General Manager Giulio Gatti-Casazza, will have its première on Saturday afternoon, January 31, at the Metropolitan Opera House. Founded on Theophile Gautier's story, the libretto is by Alice Leal Pollock; the music by Henry Hadley.

The cast will be as follows: Cleopatra, Frances Alda; Meiamoun, Orville Harrold; Mardon, Jeanne Gordon; Iras, Mary Tiffany; Mark Antony, Vincenzo Reschiglian; the Eunuch, Millo Picco; Chief Officer, Louis d'Angelo. The opera has been rehearsed and will be conducted by Gennaro Papi. The mise-en-scène has been arranged by Richard Ordynski. The scenery is by Norman Bel Geddes who also designed the costumes.

New York to Hear Cellist Hans Hess Again

Engagements this season are numerous for that prominent Chicago cellist, Hans Hess. Following his most successful recital in New York City recently, he was engaged for a second appearance for January 17 at the new Sixty-third Street Hall. On February 24 Mr. Hess will appear in Pittsburgh for the Tuesday Musical Club; March 18, his annual Chicago recital, and April 4 he plays for the Illinois Athletic Club. At his recitals this season Mr. Hess will introduce two compositions which have not been heard before—the Hollmann concerto in A minor, and "The Angelus" by Charles Lagourgue; the latter number has been dedicated to Mr. Hess.

Louis Eckstein in the East

Louis Eckstein, president of the Ravinia Opera Company, left Chicago last Saturday for New York, where he will remain a few days. His visit in the East is in the interest of his company and in order to secure the best available talent for the coming season at Ravinia, which will open, as heretofore, the last week of June and end in September. Mr. Eckstein is not at liberty at the present time to give the list of artists already engaged, but most likely it will be as formidable as the one of last season.

Paris Opera Reopens

The strike of opera musicians, machinists and others of the staff, which has caused the opera house to remain dark since January 2, has been settled and the house reopened on January 19.

Both directors and strikers made concessions. The public took little interest in the strike, and the strikers and directors were brought to the realization that the public considered life possible in Paris without grand opera.

M. B. Bencheley Gives Musicals

M. B. Bencheley, the Minneapolis vocal teacher, recently gave a musical at the Waverly Hotel in honor of Margaret Hutton Abels. Vera Latham, a pupil of Miss Bencheley, was heard in a program comprised of operatic selections. The event was also a sort of farewell for Mrs. Latham, who left shortly afterward for a ten weeks' concert tour.

NEW YORK CONCERTS

(Continued from page 47.)

confessed, the rest is all positive gain. The work proceeds almost constantly in a buoyant, almost improvisational freedom, everywhere in hearty and attractive lyricism. The rather pretentious cadenza, whether the composer's own or Mr. Kreisler's, is a long series of freshly musical double notes, repeatedly traversing the entire range of the fingerboard. Judging from the writing of some of the city critics, one would suspect that the concerto were highly modernistic and possibly tonally complex. That is not the case, however, and they may all recover from their shock if they will hear it often enough. At any rate, if it is not music, Kreisler dissembles enormously, for he turned into it the very best inspiration of his happy afternoon. At the close of the recital nobody went home, but stayed around until numerous encores were played and the lights turned out.

Rudolph Ganz and the Duo-Art

Even the most mildewed and blasé of music critics pricked up his ears afresh on Wednesday evening, January 14, for something really new in music appeared under the sun—or rather under the chandelier—at Carnegie Hall. The aforesaid blasé persons, as well as an interested audience that completely filled the hall, were treated to a sight never seen before—that of a pianist conducting the orchestral part of a concerto (it was the Liszt E flat major) while he himself played the piano part. The problem of astral projection, of how to be in the two places at once, of how to perform work requiring four hands with two, was solved simply enough by the aid of the Duo-Art piano.

The difficulty in writing an exhilarating or even a picturesque account of what was really an event in music lies in the fact that it was all so simple. There sat Josef Stransky's New York Philharmonic Orchestra, just as it sits a hundred or so times during the season; there stood a perfectly ordinary looking grand piano, just as it stands at least the same number of times; out came Rudolph Ganz, just as a dozen or more different conductors come out during the season. Up went his baton—then it fell and the orchestra began. Up to this point all was as usual; one who recognized the music as the introductory measures of a concerto, could only be surprised at the conductor beginning before the soloist came on—rather a bad slip of memory, to say the least. One heard the brief orchestral announcement of the concerto's principal theme, with the thunderous chords which interrupt it and then—well, it was evident after all that the soloist must be somewhere about, because the grand piano began to play, although—unless some invisible friend of Sir Oliver Lodge was seated at the keyboard—there was nothing to indicate to the naked eye what it was that made it play.

After all this was not so remarkable, for Carnegie Hall has already witnessed more than one demonstration of the possibilities of the reproducing piano with orchestra. What was remarkable, though, was the fact that, before the piano had given out a dozen measures, every ear that was at all familiar with the playing of Rudolph Ganz realized that the Duo-Art was reproducing with astonishing familiarity the exact reading of the concerto—a superb one, too—which the favorite Swiss pianist long ago made known. It was really a bit uncanny to have Rudolph Ganz standing there before one in the flesh, busy directing the orchestra, while some unseen, mysterious power caused so faithful a reproduction of his playing to pour forth from the piano. Every shade of expression, every little rhythmic trick of Ganz came out with startling distinctness; it required a genuine mental readjustment before one could become reconciled to the demonstration.

All the more striking was it because of the fact that, just prior to the intermission which preceded the Duo-Art's performance of the Liszt E flat major concerto, Ganz, excellently accompanied by Mr. Stransky and his men, had played *persona propria*, the other Liszt concerto—that in A major—thus affording a most unusual opportunity for comparison between the man himself and the reproduction of his playing. In both performances all those sterling qualities which have so long distinguished Ganz as a Liszt player came to the fore, particularly that splendid energy and vigor which enthuses everything he does musically. Especially noticeable is his unexcelled octave technic, performed with the same brilliance by the Duo-Art as by the pianist himself. The applause which followed the Duo-Art performance was no whit less enthusiastic than that which rewarded the artist himself. Conductor Ganz came back repeatedly to acknowledge the applause which was

When

FRED PATTON
SANG "THE MESSIAH"with the
New York Oratorio SocietyWalter Damrosch, Conductor,
at Carnegie Hall, New York,
on Dec. 30, 1919.

H. E. KREHBIEL

wrote in the New York Tribune
(Dec. 31, 1919):

"In the matter of diction, indeed, as well as poetical feeling, both the ladies as well as Mr. Kingston were surpassed by Mr. Patton, whose reading of 'For Behold! Darkness Shall Cover the Earth' and the succeeding air, 'The People that Walked in Darkness,' was more than admirable in declamation and tone colors. Mr. Damrosch seconded him finely in the development of the climax, and the air marked a memorable moment in a noble performance."

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bestowed upon Conductor Ganz and coincidentally upon Pianist Ganz. It was an evening of Ganz triumph all around and that the pianist appreciated the fact that the Duo-Art shared equally in it he indicated by a wave of his hand toward the innocent looking instrument, which, however, stood placidly and unmoved in its place, apparently oblivious of the applause it had earned and unwilling to rise upon its hind legs—it has but one—to bow.

Before the pianistic part of the program the orchestra played the "Romeo and Juliet" fantasy of Tchaikowsky brilliantly and after it gave the Smetana "Vltava" and the Chabrier "España" with no less brilliance. All in all it was a most satisfactory evening, one that certainly entertained the audience and must have brought just pride to the bosom of Rudolph Ganz and to those responsible for the preparation which enabled the Duo-Art to perform such wonders, assisting in the presentation of something absolutely new in music.

Inez Barbour, Soprano

Aeolian Hall recitals are every day occurrences. Singers come and singers go, but still, it seems, the recitals go on forever. When Inez Barbour had sung her last encore, Henry Hadley's (her husband), "Make Me a Song," on Wednesday afternoon, January 14, one was genuinely sorry that the end had really come. Such an artist as Miss Barbour could never be emerged in the waters of monotony or commonplaceness.

As an oratorio singer, Miss Barbour had established herself with New Yorkers through her various appear-

ances in that field in and about this city. But this was her first New York recital and, judging from the great success which she achieved, it will not be her last. Her recital is bound to stand out from the many that have and will be given this season.

To begin with—Miss Barbour possesses a soprano voice of great beauty. In range it is not limited and she is able to produce her upper tones with apparent ease and skill. There is a delightful absence of forcing; her diction is clean and intelligible, and as for her interpretative powers, she is a past mistress. What could be more charmingly rendered than the Brahms and Schubert songs found on her program? Such exquisite feeling and depth! Then, too, equally effective was the French group. And lastly, the group of her husband's, which included several gems, among which was a berceuse and "Il Pleut des Petales." In this group, Mr. Hadley accompanied at the piano. Richard Hageman, however, furnished his usual masterly support at the piano throughout the rest of the program.

CHICAGO OPERA

(Continued from page 9.)

again excellent and his voice won the admiration of the vast audience. The Mother of Marie Claessens was good.

The orchestra was under the able guidance of Marcel Charlier and though he allowed the voices of the singers to be covered at times, he nevertheless deserves credit for an otherwise splendid reading of the enjoyable score.

D'ALVAREZ

New York and Chicago Join London in
Acclaiming Her a Sensational Contralto



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"**M**ARGUERITE D'ALVAREZ on Saturday afternoon in Carnegie Hall demonstrated quite completely to my way of thinking that she is one of the finest artists of the day; *She is young enough so that she may yet be the finest*. Her style is individual, unconventional. She dramatizes her songs."—Carl Van Vechten.

"**I**N the old Manhattan days Miss D'Alvarez possessed a voice of quite unusual range and richness. She was very young, but her future already promised greatly. Miss D'Alvarez still has the unusual voice and her art is far more varied and expressive than of old. A woman of rare intelligence and instinctive insight, abounding in emotional energy, she vitalizes her singing with the generous endowments of her nature.

"Fine enunciation in Italian, French, English and Spanish was a feature of Mme. D'Alvarez's performance. The majesty of grief and the grand manner marked her delivery of the lament from 'Orfeo.'"—Pitts Sanborn in the *New York Globe*, November 3, 1919.

"**A** NEWCOMER was Mme. D'Alvarez, the Peruvian contralto, who accomplished her debut as Herodias. The possessor of a face of rare beauty, an actress of power, with a voice rich, full, velvety and excellently schooled, she is an artist who won favor in the opening scene and held it."—W. L. Hubbard in the *Chicago Tribune*, January 5, 1920.

"**H**ER voice is deep and full, powerful and with the suave dark tone quality that is the mark of the real contralto."—Edward Moore in the *Chicago Journal*, January 5, 1920.

"**B**Y the exercise of her potent and illuminating art Mme. D'Alvarez kept a large audience entranced at the concert she gave yesterday afternoon with the support of Sir Henry Wood and the Queen's Hall Orchestra. Nothing seemingly comes amiss to this finely equipped singer who can turn with consummate ease from the interpretation of Gluck and Purcell to that of Debussy. With what beauty of voice and warmth of feeling, and characteristic graces of style she sang these and other things in a program admirably designed to exploit her temperamental gifts there is no need to describe."—London Daily Telegraph, June 12, 1918.

"**O**NCE again Mme. D'Alvarez gave her hearers some truly wonderful singing yesterday. And, once again, it was the amazing variety and versatility of her art that stood out so conspicuously. From the poignant emotion of such things as Debussy's 'Air de Lia' or the tragic 'La Maja Dolorosa' of Granados (one of the most overwhelming numbers on the whole list) she turns with surpassing ease to the opposite pole in Debussy's 'De Greve' or 'La Flute de Pan,' and leaves one hopelessly wondering whether most to admire the emotional intensity in the one case or the exquisite lightness and touch and delicacy of expression in the other, but convinced that in neither the one style nor the other could the thing conceivably been done better. Really, in the presence of such consummate art, the enthusiasm aroused was not surprising."—Westminster Gazette, January 24, 1919.

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PRINCE OF WALES ENTERTAINED BY AMERICANS AT COBLENZ

Some Wartime Memories Revived by Recent Royal Visit Here

[Very few people realize the scope of the entertainment carried on by American artists during the war overseas. One of the first units to sail under the auspices of the "America's Over There Theatrical League" consisted of Elinor Whittemore, violinist; Inez Wilson, soprano; Ethel Hinton, comedienne, and Henry Souvaine, pianist. Their "Little Cheer from Home" was known throughout France, Italy and the occupied territory in Germany, and the following article by Mr. Souvaine is an interesting and intimate account of their meeting with the Prince of Wales in Coblenz, Germany, early last January.—Editor's Note.]

One of the most interesting incidents of our war entertainment trips in Europe was in giving the identical performance that we had played for a couple of hundred thousand doughboys, for the Prince of Wales, at a small dinner held in his honor by General Joseph Dickman, commander of the Army of Occupation, in Coblenz, early last January.

Having just finished playing for the entire First Division, we promised the Thirty-second Division our next two weeks and had just started with them. We were living at Rengsdorf, the division headquarters, and our first day there, Colonel Clemens, of the division, drove us forty miles to the picturesque village of Horhausen, where we gave two entertainments for the 125th Infantry. While at mess, between entertainments, the phone rang. "Captain Smith, aide to General Dickman, would like to speak to Mr. Souvaine. Would it be possible for us to postpone our engagements for the following evening and come down to Coblenz? The Prince of Wales was making an unexpected visit to the American bridgehead and was to be the guest of General Dickman at dinner. The Prince was much interested in the subject of soldier entertainment and would like to hear our performance. The general would appreciate our coming down."

Although scheduled for two more entertainments the next day, I assured the captain that we would be delighted to come. We took pride in the fact that up to now, throughout France and Italy, we had never postponed a scheduled engagement; but General Dickman had aided our work in innumerable ways while we were with the army of occupation and we were very glad to extend him any courtesy within our power.

The next evening Captain Smith called for us in one of the staff cars and we made the thirty mile trip to Coblenz in an hour. At least the Germans' good roads and the Americans' good cars make a fast combination. The home that General Dickman occupied was one of the finest that I saw in Germany. It lay just opposite the famous old fortress of Ehrenbreitstein, and sentries of the First Pioneer Infantry walking hundreds of feet above, inside the fortress, kept constant eyes on it. The grounds extended nearly to the bank of the Rhine. It used to be said that the general docked his private yacht on his front porch.

The Prince of Wales and two aides had already arrived and, besides General Dickman and his staff, there were four other American generals, among whom we recognized two old friends, Maj. Gen. McGlachlin (commanding general of the First Division), who had entertained us at dinner while we were with his division, and Brig. Gen. Mitchel (Air Service) whom we had known at the front.

It is easy to understand the great popularity of the Prince of Wales. Lovable of nature and democratic of ideas, he is without an ounce of affectation. He is fair to look upon and has a charm of personality that insistently draws attention to his presence. His manner is simple and genuine, and it is no wonder that America loved this slender young Prince, if only because of the fact that he is so fond of America and Americans. He is enthusiastic about the part that the United States played in the war and especially admires the well-developed boxing skill of the average doughboy. The Prince likes boxing, has taken lessons, and was planning to see the inter-regiment matches at the big Fest halle the next night. Although only in his early twenties, he took an active part at the British front from the beginning of the war. It is no wonder that the Englishmen love and honor the Prince of Wales.

We were soon asked to play and General Dickman urged us to give "A Little Cheer from Home" in exactly the form that we used for the soldier audiences. The treat of playing on a fine, grand piano again is inexplicable to anyone who hasn't "coaxed" some semblance of melody out of "wrecks" for five months. The Prince and the other officers laughed as heartily at Miss Hinton's delightful impersonations as did the soldiers that they were written for, and they were all deeply appreciative of the singing and violin playing of Miss Wilson and Miss Whittemore.

The Prince is fond of "jazz" and he especially enjoyed the lighter American songs that Miss Wilson and Miss Hinton sang. And besides snatches of Chopin, I played some Irving Berlin and the like. On occasion Miss Whittemore has even played "The Strutters Ball." The war at least made us democratic in music, if nothing else. I had just written a light home-coming song for the soldiers which had become very popular. Miss Hinton was singing the song when all the officers joined in the chorus. Where they learned it, I don't know.

Later in the evening the rugs were turned back and we danced until a rather late hour. Finally, after some light refreshments, we reluctantly said goodbye to our hosts and to the Prince of Wales, who warmly thanked us, at the same time expressing his surprise that entertainment of this sort had been provided for our soldiers ever since they landed in France. Five minutes later we were over the bridge of boats and again winding our way up the ever mysterious Rhine.

"The Americans Come!" Still Gaining Favor

On occasion of a public reception given to General John J. Pershing, at the Auditorium by the Citizens of Chicago, Florence Macbeth sang Fay Foster's "The Americans

MUSICAL COURIER

Come!" and received a tumultuous applause. It might prove of interest to know that John McCormack, by special request, also sang Fay Foster's "The Americans Come!" at the New York Hippodrome, on the night of December 28.

Fay Foster just announces the publication by J. Fischer & Bro., within the near future of her "Are You For Me or Against Me?" the song which was among the fifteen lucky ones awarded a prize at a competition offered in 1919 by the New York American. Out of 10,000 entries Fay Foster was the only woman composer who was so honored.

Louis Simmions Scores Big Success

After an absence of over seven years, Louis Simmions, New York vocal teacher, appeared as soloist at a concert given under the auspices of the Southampton Choral Society in the Art Museum, Southampton, L. I., on the evening of December 27. Mr. Simmions sang English songs comprising "Homing" (Del Riegg), "Red Is the English Rose" (Forsythe), "Tommy Lad" (Margetson), "A Khaki Lad" (Aylward), and "In Flanders Fields," by Andrews. He was vociferously applauded and recalled innumerable times.

Southampton remembers Mr. Simmions as the prodigy of Samuel L. Parrish, who donated his art treasures to the museum of the town. Among the other artists who appeared at this concert were Germaine Manni, soprano, and Beatrice Bowman, coloratura soprano, two advanced pupils of Mr. Simmions, whose artistic singing won the approval of the audience. Other participating artists were Leland Hildreth, organ; Richard Lutz, violin, and Rudolph Gruen, accompanist.

People's Concerts Draw

Large New Bedford Audience

New Bedford, Mass., December 10, 1919.—The second of the "People's Concerts" was given by the orchestra of Le Cercle Gounod of sixty pieces in the Olympia Theater on Sunday afternoon, December 7. The following assisted: Beryl Smith Moncrieff, violinist; Stella H. Godreau, pianist, and a quartet including Sydney Cornell, first tenor; Charles J. Tanner, second tenor; Alcide Payette, baritone, and William H. Hill, bass. The program, of a popular nature, was listened to by an audience of about 1,200 people. It was made up of waltzes, marches, selections from light operas, overtures, etc. This orchestra was formed three years ago last September, and the results of the hard work they have been doing under the leadership of Rodolphe Godreau, the conductor, are beginning to show. It has the reputation of being the best orchestra in Massachusetts outside of Boston, and its playing is a source of the greatest pleasure to the citizens of New Bedford. E. M. L.

Antoinette Ward Pupil Scores

Gordon Phillips, a pupil of Antoinette Ward, who has been making rapid strides musically, played a new suite for the piano by Eastwood Lane called "Five American Dances" which was enthusiastically received by the audience, at the Wanamaker Auditorium, New York, on the

afternoon of January 8. These dances, recently brought out by J. Fischer & Bro., are published in suite form. The titles are as unique as the rhythms upon which the compositions are founded, all of which are of the dance variety popular in America. They were played in the following order: "The Crap Shooters," a negro dance; "Around the Hall," a bit of dance hall atmosphere; "North of Boston," a barn dance; "A Gringo Tango," smacking of the Mexican border and the dance craze of a few years ago when the tango was popular, and lastly, "The Pow-wow," an Indian reminiscence. Mr. Phillips will play the dances in Quebec in February, where he is giving a joint recital with an eminent Canadian singer.

Ralph Leopold Plays for D. A. R.

Ralph Leopold was the artist engaged to give a piano recital at a reunion of the New York Chapter of the Daughters of the American Revolution at Hotel Plaza, New York, on Tuesday afternoon, January 6. His program contained compositions by Chopin, Schytte, Liszt, Olsen, Scriabine, Sauer and Grainger, the last being the well known paraphrase on the "Flower Waltz" by Tchaikowsky. Mr. Leopold's playing was enthusiastically applauded.

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Mary E. Breckisen, 354 Irving Street, Toledo, Ohio.

Louisville, Ky., June; Toledo, Ohio, July.

Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas.

Dallas, March 8; Memphis, Tenn., June 21.

Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore.

Portland, April 15; August 15.

N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Kidd-Key College, June 15.

Jeanette Currey Fuller, 50 Eriom Crescent, Buffalo, N. Y.

Buffalo, July 1.

Cara M. Garrett, Bay City, Texas.

Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.

Richmond, June.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Maud E. Littlefield, 204 So. Olympia Street, Tulsa, Okla.

Carrie Munger Long, MacBurney Studios, Fine Arts Bldg., Chicago.

New York City, Feb. 15; Chicago, Ill., April 1.

Mrs. Wesley Porter Mason, 501 Worth Street, Dallas, Texas.

Harriet Bacon MacDonald, 608 Fine Arts Bldg., Chicago.

Minneapolis, February, and Chicago, March.

Virginia Ryan, 1115 Washington Street, Waco, Texas.

Waco, Feb. 16.

Laura Jones Rawlinson, 554 Everett Street, Portland, Ore.

Mrs. Ura Synott, 824 No. Ewing Avenue, Dallas, Texas.

Dallas, March 8, June 28.

Stella Huffmeyer Seymour, 1519 Garden Street, San Antonio, Texas.

Isabel M. Tone, Lakeview Hotel, Los Angeles, Cal.

Clara Sabin Winter, 210 No. Main Street, Yates Center, Kan.

Wichita, Kansas, June 2.

Mattie D. Willis, 617 So. Fourth Street, Waco, Texas.

Waco, June 17; New York City, August 2.

Information and booklet upon request

MUSICAL COURIER

January 22, 1920

MUSIC ON THE PACIFIC SLOPE

(Continued from page 42)

iniers of the famous soprano. Tetrazzini sang the Mad Scene from Thomas' "Hamlet," in which she reached the summit of excellence. With polished beauty of diction, she also offered Veracini's "La Pastorella," Cimara's "Canto di Primavera," Eckert's "L'Eco" and Benedict's variations on the "Carnival of Venice." Tetrazzini was accorded a tremendous ovation. Unusual strength was lent to the concert by the artistic work of Mayo Wadler, violinist, and Pietro Cimara, solo pianist and accompanist.

SYMPHONY GIVES NEW YEAR'S EVE CONCERT.

On New Year's Eve the Portland Symphony Orchestra, Carl Denton, conductor, gave a fine concert in the Heilig Theater and played to a capacity audience. The genial conductor and his men won much applause, the entire body of sixty union musicians being compelled to rise and bow their acknowledgments. The opening number, Tschaikowsky's fifth symphony, was presented with skill. Other well liked offerings were Delibes' "Le Roi L'a Dit" overture, Carl Busch's "Omaha Indian Love Song" (arranged for strings) and Jarnefelt's prelude and berceuse.

NOTES.

Participants in the Sunday afternoon organ concerts at the Public Auditorium have been Lucien E. Becker, F. A. G. O., organist; John Claire Monteith, baritone; Frederick W. Goodrich, organist; Robert Louis Barron, violinist; Gladys Morgan Farmer, organist; Royal Rosarian Vocal Quartet (Harry Miles Whetsel, Warren A. Erwin, Thomas H. Williams, Walter Hardwick) and the Colford Juvenile Orchestra (five instruments).

Harold Hurlbut, a prominent local tenor, has been appointed director of the Ellison-White Conservatory of Music, of Portland.

J. R. O.

LOS ANGELES ORCHESTRAS
AID CHRISTMAS FESTIVITIES

Desider Vecsei Please as Symphony Soloist—Oratorio Society Does Excellent Choral Work in "The Messiah" with John Smallman Directing—Grace Wood Jess Returns from Tour—Notes

Los Angeles, Cal., January 5, 1920.—Both the Los Angeles Symphony and the Philharmonic Orchestra gave brilliant concerts during Christmas week. The Los Angeles Symphony's Sunday concert, unfortunately, was given at the same time "The Messiah" was being sung at the Shrine Auditorium, yet each organization had a great audience, only many would like to have heard both concerts.

Desider Vecsei has been heard with the Los Angeles Symphony on other occasions, but at no time has he created such a furore as at these two concerts.

ORATORIO SOCIETY SINGS "THE MESSIAH."

The Shrine Auditorium is an ungrateful place for singers, and it proved too much for the soloists of "The Messiah," who were not at their best, with the vast cavern of the hall and the great Philharmonic Orchestra to cope with, but the chorus work was superb. John Smallman, director of the Oratorio Society, added to his already well established reputation by his masterly handling of the chorus and orchestra. The work of the chorus was said to be the finest ever heard in the West.

Lawrence Strauss, of San Francisco, sang the tenor solos with much tenderness and completed the splendid impression which he first made at a concert for the Friday Morning Club.

PHILHARMONIC "POP."

The Philharmonic Sunday "Pop" on December 28 was a brilliant affair and the usual big audience heard the fine program and applauded the soloist, Maurine Dyer, mezzo-soprano, until she returned no less than five times after each number. Miss Dyer gave three seldom heard numbers in her first group, "Les Larmes" from "Werther," Massenet, and two lovely Elgar songs, "Haven" and "Where Corals Lie." "My Heart at Thy Sweet Voice" was her second offering, and the exquisite accompaniment of the orchestra added to the delight in this always popular aria.

The great orchestral number was the prelude and "Love Death" from "Tristan and Isolde." Mendelssohn's "War March of the Priests," the andante from Beethoven's fifth symphony in C minor, and the closing number, "Marche Couronnement," Saint-Saëns, were all given the finished reading that is customary and which the audiences begin to expect from Mr. Rothwell's leadership. When a Wagnerian number is on the program there is a most pleasurable degree of expectancy among the music lovers, for if

it were possible for a director to excel in one thing when all are so well given it would seem that the excerpts from the Wagnerian operas are Mr. Rothwell's special triumphs.

GRACE WOOD JESS RETURNS FROM TOUR.

Returning from a most successful tour, Grace Wood Jess is again in Los Angeles, happy to be among her many friends and busy planning for future concerts. Mrs. Jess visited New York, filled several engagements in the South, where her wonderful renditions of the old plantation melodies gave great enjoyment, and returned by way of Sacramento to fill an important engagement with the Saturday Club. On this occasion the charming singer so delighted her auditors that the Sacramento papers had columns of extravagant praise, telling of the lovely picture made by the fair interpreter of folk songs in her quaint costumes, the beauty of her voice both in speech and song, and the grace and artistic rendition of the various dialects with the characteristic poses and gestures. Mrs. Jess will be heard in Los Angeles some time this month.

NOTES.

To the delight of the Los Angeles people, Elizabeth Rothwell, wife of Walter Rothwell, the popular director of the Philharmonic Orchestra, will come from New York to soloist with the orchestra.

Ruth Hutchison, soprano, will be soloist with the Saint-Saëns Quintet on Monday evening.

J. W.

REDLANDS' MUSICIANS FORM
NEW ORATORIO SOCIETY

Rehearsals of "Elijah" Begin—Local Artists' Compositions Heard on Spinet Club Program—Edith R. Smith Gives Organ Recital for School Children

Redlands, Cal., December 28, 1919.—Musicians and singers of Redlands met on Sunday, December 7, for the purpose of forming an organization to be known as the Oratorio Society of Redlands, for which the following officers were elected: President, Rev. H. C. Ide; musical director, E. A. Bertrand; secretary, Warren Roach; treasurer, T. A. Ogden; librarian, Belva Ryman; assistant librarians, Horace Cushing and Edward Hownes.

The first rehearsal of "Elijah" was held at the First Congregational Church on Sunday, December 14.

SPINET CLUB PRESENTS LOCAL ARTISTS IN CONCERT.

On the afternoon of December 5, the Spinet Club presented three local artists, Lucile Crews Marsh, soprano; Ezri Alfred Bertrand, tenor, and Charles H. Marsh, pianist, under the direction of Flora Cook. A number of interesting selections were found on the program, the second part of which contained several compositions by Mr. and Mrs. Marsh.

EDITH R. SMITH PLAYS FOR SCHOOL CHILDREN.

Thursday, December 12, one of Edith R. Smith's delightful organ recitals took place, with the pupils of the grade and high schools as the appreciative guests of Mrs. Smith. The program was planned so that the students might have an opportunity of hearing compositions of musical value.

GOUNOD'S "GALLIA" SUNG.

The choir of the First Baptist Church, assisted by Lois Aldridge, of San Bernardino, and the church orchestra, gave "Gallia," by Gounod, to an appreciative audience on December 14. The choir was directed by Ezri Alfred Bertrand.

FIRST CONGREGATIONAL CHURCH GIVES CANTATA.

The "Story of Christmas," a cantata by H. Alexander Matthews, was given on December 21 at five o'clock by the choir of the First Congregational Church, under the direction of Professor Arthur Babcock. Mrs. S. Guy Jones, soprano; Janet Lever, contralto; C. Parker Franklin, tenor, and H. W. Seager, bass, sang the solo parts.

STUDIO RECITAL AT TRINITY PARISH HOUSE.

Carl McDonald, pianist, assisted by Carl Preston, cellist, presented the second of the 1919-1920 series of studio recitals at Trinity Parish House on Friday evening, December 19. The well rendered program included the "Moonlight" sonata, Beethoven; novelette, Schumann; "Gondolier," Mendelssohn; "Whims," Schumann; rhapsodie, Dohnanyi; novelette and rigaudon, MacDowell, and two very interesting compositions by McDonald for the piano. Mr. Preston gave "Wärnung," Popper; "Elegy," Massenet, and "Out of the Deep," McDonald.

PASADENA ENJOYS ZOELLNER QUARTET IN CONCERTS

Tuesday Musical Re-engages Organization for Series
Next Season

Pasadena, Cal., January 4, 1920.—A series of concerts, which proved of particular interest, and was much appreciated.

citated by local music lovers, was the one given by the Zoellner String Quartet. Presented in three chamber music evenings, under the auspices of the Tuesday Musicale, the quartet was so very favorably received that it will be heard in a series in Pasadena next season, under the same auspices. The concerts were given on the evenings of October 30, November 11 and December 9.

The programs included works by such composers as Haydn, Beethoven, Tschaikowsky, Brandt-Buys, César Franck, Sinding, Ipolito-Iwanoff, and a quartet dedicated to the Zoellners, by M. F. Mason, of Pasadena. For the Franck quintet Joseph Zoellner, Jr., the cellist for the quartet, presided admirably at the piano, and Robert Alter, of the Los Angeles Symphony Orchestra, was the cellist for that number, as assisting artist.

M. S.

SEATTLE'S INTEREST IN LARGE SYMPHONIC FORMS INCREASES

Each Local Orchestra Concert Draws Larger Audience—Tetrazzini Thrills—Marian Coryell Heard in Recital—Notes

Seattle, Wash., January 5, 1920.—Despite the fact that Tetrazzini was giving a recital in the city on the evening of the last symphony concert, there was no lack in numbers in the attendance to hear the orchestra in its concert at Meany Hall. It is gratifying to those interested in the musical growth of a city to watch the appreciation of the people increase toward a desire for works of the larger form, and in this respect Seattle feels a pride in the fact that each Symphony concert attracts a larger audience which no counter event can lure away.

Beethoven's third symphony was splendidly played by the orchestra under Conductor Spurgar. There was a decision in attack and response in nuance that showed both conductor and the players in a more perfect form in this respect, due probably to the fact of more playing together, which allows a certain abandon to the director. Saint-Saëns' "Dance Macabre" and Lalo's "Le Roi d'Ys" overture were the other orchestral offerings. Both numbers were given adequate rendering and were enthusiastically received.

Albany Ritchie, concertmaster of the orchestra, was the soloist and chose the Conus concerto for his number on the program. He gave to the work all that there was in it and played with the finish that the local audience is accustomed to hear in his performance. His tone is of exceeding beauty and his technic of the brilliancy of the modern school.

TETRAZZINI THRILLS.

Some one has said that the whole world knows the names of three great living musical artists, of whom Tetrazzini is one. It is true, if one might judge by the crowd that filled the Hippodrome to hear the diva in recital in Seattle. The West claims Tetrazzini as part of its own, owing to the fact that San Francisco enjoyed the wonders of her voice long before the rest of the world was given opportunity to do so, and wherever she appears in this part of the country she is accorded an ovation that can only be approached by the rest of the world. Her absence of five years seems but to have added to the beauty of her voice, and the majority who heard her on Friday evening felt that she had never sung with so much heart and soul. Throughout the length of her brilliant program she was given one ovation upon another and responded with many encores, to the delight of her admirers.

Mayo Wadler was the assisting artist and was most successful in his playing and with the audience. The Hippodrome is not a very good place for any sort of music, and it is especially bad for violin music, but with all this handicap Mr. Wadler made the most of his points and got them to the audience. Pietro Cimara was the accompanist, in which capacity he was very admirable, more so than as soloist, but he was entirely approved by the audience in his composition which Tetrazzini sang.

A PIANIST-COMPOSER.

Marian Coryell, who came to the Cornish School to teach in September, was heard in recital on the evening of January 3. She is a pianist of very rare beauty of tone coloring and has a free technic which allows her to do what she pleases in her performance. She played the usual program and was quite as satisfying in her classic numbers as in the romantic spirit of the Brahms and Chopin group. Miss Coryell's success as a writer of songs speaks for the musical insight that she puts into her playing, for she is musical plus. Several of her songs are being used by the leading singers of the day on their recital programs.

(Continued on page 65)

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"Iolanthe" Revived

"Iolanthe" was added to the Gilbert and Sullivan list of the Society of American Singers at the Park Theater on Monday evening, January 5. There were some very pretty new scenery and some new lighting effects, and the costuming was elaborate. The cast was almost identical with that of the previous season with William Danforth in one of his best roles as the Lord Chancellor, and Cora Tracey (Iolanthe), Gladys Caldwell (Phyllis), Craig Campbell (Strephon), Bertram Peacock (Montararat) and Herbert Waterous (Sergeant Willis), all repeating performances from last year. Sarah Edwards was new as the Fairy Queen and Ralph Brainard did his bit as a new Tolloller. As usual, John McGhie and his orchestra were a distinct feature of the performance. What Mr. McGhie knows about Gilbert and Sullivan, he knows, and his baton is law in the pit and on the stage. Patti Harold, the young daughter of Orville Harold, who played and sang charmingly in the role of one of the three fairies, has evidently inherited a decided flare for the stage.

Bonci's Brooklyn Concert, February 2

Alessandro Bonci, the celebrated Italian tenor who frequently is called the "King of Bel Canto," will appear in joint recital with Eleanor Brock at the Academy of Music, Brooklyn, on the evening of February 2. Mr. Bonci was scheduled to sing at Carnegie Hall the first part of November, but a cold, contracted while on his way here from Ann Arbor, deprived the singer's admirers in the metropolis of hearing his beautiful voice and enjoying his splendid art. After several years absence from this country, the tenor's recent tremendous successes with the Chicago Opera Association, and the enthusiasm with which he has been welcomed on the concert platform of the United States, give ample proof that his reappearance on the scene of his former triumphs will assume the proportion of an artistic event of real importance. Eleanor Brock is a young coloratura soprano from West Virginia who, for the exceptional quality and flexibility of her voice, already has earned a remarkable reputation and the very flattering name of "Southern Lark."

Mabel Jacobs Locates in New York

The Juno-esque and vocally very gifted young American contralto, Mabel Jacobs, of Northfield, Minn., is just locating in New York and is likely to be heard in oratorio during the spring season. Miss Jacobs was for years a member of the great St. Olaf's Choir at Northfield, and in 1913, as solo contralto, she sang thirty concerts in Norway, when the organization toured there under Conductor Christiansen. Later she went into Germany for further study and routine, and although a native and loyal American, she remained there during the entire period of America's participation in the war. In fact, she did not leave Germany until March, 1919, four months after the armistice was signed. Notwithstanding the disturbed musical conditions during the war, Miss Jacobs gradually obtained opportunities to sing, and for some seasons was privileged to teach in preparing pupils for Miss Hansen. On the way home, through south Europe, she appeared with great success in Zurich, where she had offers to remain. But she preferred to return, where she avows herself glad of the opportunity to refresh her Americanism.

Gwendolyn Le Gallienne and Andre Polah Wed

Cards were issued on January 14 announcing the marriage of Andre Polah, violinist, and Gwendolyn Le Gallienne, a young portrait painter, and the step-daughter of Richard Le Gallienne, author and poet. The couple were married on December 1 in the studio of Rose O'Neil, an artist of New York City, with Miss O'Neil and Mr. and Mrs. Le Gallienne as the only witnesses. Mr. Polah was a pupil of Eugene Ysaye, and it was when he accompanied the famous violinist-conductor to Rowayton, Conn., to play at the home of Mr. and Mrs. Le Gallienne that he first met his bride.

Ditson Publishes "Cleopatra's Night"

The Oliver Ditson Company, Boston, has just issued the vocal score of Henry Hadley's new opera, "Cleopatra's Night." It is a fine specimen of the printer's and engraver's art and has a most artistic cover design in three colors, depicting a scene from the opera. It would not be proper to review the music until after the first production, which comes to the Metropolitan on Saturday, January 31, but if the contents of the book are as attractive as its external appearance, Mr. Hadley is in for the biggest success of his career.

Leaves \$50,000 to Symphony Society

Mary Rhinelander Callender, of New York, whose death was recently noticed in the MUSICAL COURIER, left \$50,000 to the Symphony Society of New York, directing that the income from the sum be applied for the benefit of pensioned orchestra players.

Philadelphia Orchestra to Revisit Washington

The Philadelphia Orchestra will give two additional concerts in Washington this season, the dates announced being February 17 and March 26.

Pershing Congratulates Tetrazzini

The Aurora Hospital in Denver was the scene of a most interesting affair on January 13, when Mme. Tetrazzini sang for the wounded soldiers that afternoon. It happened that General Pershing was present, for he was in town, and had expressed a desire to hear her sing again. They were old friends from the days of her first triumphs in San Francisco, when he was stationed at the Presidio there. Pershing was as enthusiastic as the dough boys over the great diva's wonderful voice, and at the conclusion of the concert, he made a long speech thanking her profusely for her generosity, and for the treat which she had given them all. Mme. Tetrazzini replied, and regretting her inability to speak English, began a speech

in which gesticulation took a prominent part. General Pershing then took her hand, and kissing it, said: "Words are unnecessary. Your glorious voice is a language which we all understand."

As at her first concerts of the present season on the Pacific coast, Tetrazzini is singing to packed houses with capacity audiences greeting her everywhere.

POUGHKEEPSIE WELCOMES MAY PETERSON'S RETURN**Soprano Gains Many New Admirers—Vassar Students Offered Fine Musical Opportunities—Philharmonic to Give Three Concerts This Season**

Poughkeepsie, N. Y., January 9, 1920.—The fair May Peterson revisited Poughkeepsie the evening of December 3, under the auspices of the Dutchess County Association, and the many friends her voice and personality made for her several years ago gave her a warm reception. Before the end of the concert she had considerably widened the circle of her admirers. As is evident, the program emphasized the lighter and more brilliant side of her voice: "Voi che sapete," Mozart; "Voici Noel Petits Enfants," Wekerlin; "Amarilli Ciampi;" "Jag Tror," Old Swedish; aria-gavotte from "Manon," Massenet; "Contemplation" Widor; "Crepuscule," Massenet; "Le Papillon," Fourdrain; "Songs My Mother Taught Me," Dvorak; "Cradle Song," Rimsky-Korsakoff; "Three Cavaliers," Dargomissky; "I Came With a Song," La Forge; "De Ol' Ark's A-moverin'," Guion; "I'm Wearin' Awa," Jean, Old Scotch, and "Love Is the Wind," MacFadyen.

Charles Gilbert Spross was at the piano and Miss Peterson included his "Today and Yesterday" among her numerous encores.

VASSAR STUDENTS HAVE MANY MUSICAL OPPORTUNITIES.

The music student at Vassar has never had as many opportunities open to her as this year. In the first place, Mr. Marston, a trustee of the college, has arranged for three orchestral concerts at the college by the entire New York Philharmonic. The first one this season took place November 15, with the following program: Symphony, No. 5, Tchaikovsky; prelude to "Lohengrin," Wagner; symphonic poem, "Tasso," Liszt; prelude to "The Afternoon of a Faun," Debussy, and Hungarian march, Berlioz.

The educational side was stressed and preceding the concert a lecture on the strings was given to the students by Professor Gow, director of the music department.

In addition, Mr. Stransky has put three boxes at the disposal of Vassar students for the four Saturday evening concerts in Carnegie Hall. Another friend of the college has given the students a box at the Metropolitan for Saturday afternoons, and, to cap the climax, a generous anonymous lady donated \$1,200 for a recital by Fritz Kreisler at the college in the spring. R.

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November 7 December 5 January 9 February 6
November 21 December 19 January 23 February 20

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ANNA CASE	JOSE MARDONES
EMMY DESTINN	ISOLDE MENGES
GIUSEPPE DE LUCA	LUCILE ORRELL
ANDRES DE SEGUROLA	MARIE RAPPOLD
MISCHA ELMAN	ARTHUR RUBINSTEIN
ANNA FITZIU	HELEN STANLEY
AMELITA GALLI-CURCI	JAMES STANLEY
MARY GARDEN	TOSCHA SEIDEL
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Army Band Bill Before Congress

In order to arouse public interest throughout the United States at this time when Congress is about to debate a new bill, governing the status of the army band in times of peace and providing for many needed reforms and betterments in the bandmen's status, there has been arranged a series of public band concerts. A group of sixty-five picked musicians from the various posts of the Eastern Department, under the direction of Robert E. Resta, conductor, and Lieutenant William C. White, assistant conductor, will appear in a series of from twelve to twenty free concerts in and about New York City. They will play the finest kind of music, and will demonstrate to the civilian population the excellence of the musicians who are now regular army bands. The movement is a significant one. It is the first time that the United States Army has gone to the people on a matter of music. The purpose of the concerts outside of the pleasure and profit which will be afforded to the listeners, will be to focus public attention on the bill in Congress and to excite public opinion which will serve to bring the legislators to a due appreciation of its importance. Furthermore, in the course of the series, it will be the intention to give an impetus to band recruiting. To that end, a committee of distinguished military and musical authorities has been organized. The committee contains the names of General R. L. Bullard, Dr. Frank Damrosch, Colonel S. W. Miller, Mrs. James A. Roosevelt, Dr. Walter Damrosch, Leonard Liebling, Edwin Franko Goldman, Henry Harkness Flagler, John C. Freund, C. W. McCutchen, Major H. W. Stoval, Harry Barnhart, Naham Franko, Percy Grainger, and others. The details will be announced shortly.

Pietro A. Yon Praised

Emporia, Kan., January 1, 1920.—Pietro A. Yon gave a successful concert in Emporia, Kan., recently, after which Daniel A. Hirschler, Mus. B. A. A. G. O., dean of the School of Music of Emporia, wrote as follows regarding this performance:

December 10, 1919.

Musical Courier, New York:
Dear Sirs—On the evening of the fifth of December Pietro A. Yon, of New York, gave an organ recital in the College of Emporia under my management, the third number of the College Organ Course. His recital was a splendid success, his remarkable playing making a fine impression on this community. His technique is almost limitless, but more than that his artistry, his ease and abandon, and interpretative powers added to the charm of the whole performance. His own numbers, of which he played several, also were received with enthusiasm. All in all, he made a splendid name for himself in this part of the country.

Very sincerely yours,
(Signed) DANIEL A. HIRSCHLER.

"Ma Little Sunflower" Used as Encore

When Ellen Rumsey, who gave a recital in New York on the evening of January 6, was obliged to respond to her first encore, she chose Frederick W. Vanderpool's "Ma Little Sunflower."

THE COMMODORE SERIES OF FRIDAY EVENING MUSICALES**BALLROOM OF THE HOTEL COMMODORE**

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GABRIELLA BESANZONI	ISOLDE MENGES	JOSE MARDONES	LUCILLE ORRELL
ENRICO CARUSO	LUCILE ORRELL	CHARLES HACKETT	EDWARD T. PERSON
MISCHA ELMAN	MARIE RAPPOLD	JOSE MARDONES	CLAIRE LILLIAN PETELER
GRANVILLE FARRAR	ARTHUR RUBINSTEIN	CHARLES HACKETT	LITA RUFO
ANNA FITZIU	HELEN STANLEY	JOSE MARDONES	ARTHUR RUBINSTEIN
AMELITA GALLI-CURCI	JAMES STANLEY	CHARLES HACKETT	ROSITA RENARD
MARY GARDEN	TOSCHA SEIDEL	JOSE MARDONES	ANDRES DE SEGUROLA
LEOPOLD GODOWSKY	LIONEL STORR	CHARLES HACKETT	JAMES STANLEY
BUDOLPH GANZ	JACQUES THIBAUD	JOSE MARDONES	LIONEL STORR
CAROLINA LAZZARI	CYRENA VAN GORDON	CHARLES HACKETT	CYRENA VAN GORDON
JOHN McCORMACK	WINSTON WILKINSON	CHARLES HACKETT	MARY WARFEL

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With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed
 Information Bureau, Musical Courier
 437 Fifth Avenue, New York, N. Y.

MAY PETERSON WINS NEW DISCIPLES IN PITTSBURGH

Boston and Philadelphia Symphony Orchestras Heard in Same Week—Seidel and Moiseiwitsch Give Joint Recital

Pittsburgh, Pa., December 27, 1919.—One of the most charming singers on the entire concert stage is May Peterson, soprano of the Metropolitan Opera Company. About a thousand people were amply repaid for venturing out on a most disagreeable night to hear her sing on Monday evening, December 22. She gave Old Italian, French, Russian and Scotch songs, some of the numbers being prefaced by well worded explanatory remarks, which helped the audience to appreciate the intent of the songs in question. Much has been said of her charm of manner, gracious personality and loveliness of voice, and she added many disciples to her already large following here. Miss Peterson is a very serious artist and she possesses wonderful ability in conveying to her audience the real and true message of the songs she sings.

Philip Savasta, harpist, an artist of sincere purpose, assisted Miss Peterson, playing two groups of solos. He earned splendid applause. Stuart Ross, as accompanist for the singer, gave ample support and added materially to Miss Peterson's splendid work.

BOSTON SYMPHONY HEARD IN ANNUAL CONCERT.

The annual visit of the Boston Symphony Orchestra on December 8 was an event that will live long in the memories of those who were privileged to hear the excellent program given under the baton of Pierre Monteux. The opening number, Chausson's symphony in B flat major, given a wonderful reading, was followed by Franck's "Le Chasseur Maudit," Balakireff's symphonic poem, "Thamar" and Liszt's "Les Preludes." An audience, which filled every seat in the auditorium, and included many standees, attested to the excellence of the performance by most earnest and vigorous applause. Conductor Monteux and his players were given a well-merited ovation.

SECOND PHILADELPHIA SYMPHONY PROGRAM.

The second concert of the Philadelphia Orchestra Series was given in Syria Mosque on Friday evening, December 12, the same program being repeated the following afternoon. More than 5,000 Pittsburghers had their hearts gladdened by the excellent manner in which Conductor Leopold Stokowski led his men through the entire program, particularly the second half, which was given over to that highly colored and wonderfully imaginative symphonic suite, "Scheherazade," by Rimsky-Korsakoff. The other programmed numbers were Tchaikovsky's overture fantasy, "Romeo and Juliette," and his "Rococo" variations for cello and orchestra. In the latter that very eminent and excellent cellist, Hans Kindler, was the soloist. His art has broadened greatly since his appearance with the orchestra last year, and unstinted applause was given him for his splendid playing. Concertmeister Rich also played splendidly the measures allotted to him in the "Scheherazade" suite.

SEIDEL AND MOISEIWITSCH RECITAL.

Toscha Seidel, violinist, and Benno Moiseiwitsch, pianist, gave a joint recital at Carnegie Music Hall, on December 15, which was the third attraction of the Heyn Series. Lazaro, the well known Metropolitan tenor, was originally booked with Seidel, but his failure to reach these shores brought that sterling artist, Moiseiwitsch, in his stead, and the opportunity of hearing him was welcomed.

Toscha Seidel gave virile readings to the chaconne of Vivaldi, "Turkish March," Beethoven-Auer, and "Zapatoada," Sarasate. Three other programmed numbers and several encores pleased immensely.

It remained for Moiseiwitsch to stir his audience to almost frenzied applause. Particularly wonderful was his interpretation of the variations on theme by Paganini, arranged by Brahms. Virtuosity of a stupendous type is required for a finished reading of these variations, and it is possessed by Moiseiwitsch. Scarlatti's pastoral e capriccio, Mendelssohn's scherzo and a group of Chopin completed his very artistic program, and numerous encores were added.

J. B. S.

Ethelynde Smith Sings at De Pauw

The DePauw University School of Music at Greencastle, Ind., presented Ethelynde Smith, soprano, in recital on November 25. The large audience in attendance showed much appreciation of the artist's singing, and she was called upon to add many encores in response to the insistent applause. One of her numbers, "Spring Song of the Robin Woman," from Cadman's "Shanewis," was especially transposed for soprano by the publishers for Miss Smith's exclusive use this season. Before rendering the aria, the singer told the story of the opera and its productions. The Greencastle newspapers complimented Miss Smith highly upon her art, one of them stating that "A large and appreciative audience heard Miss Smith sing the old songs of the Allied nations with wonderful expression." Another said that "Miss Smith gave a well varied program and was given generous applause, responding to several encores. She treated her numbers in excellent style throughout and was in good voice."

Symphony Presents Concert for Children

When it comes to children, Walter Damrosch certainly knows how to interest them in music. His explanatory remarks preceding the numbers rendered on Saturday morning, January 10, at Aeolian Hall, were delightful, and he held the concentrated interest of the delighted little folks throughout the concert. The program was arranged to illustrate the brass wind instruments and included the following: introduction to act three of "Lohengrin," Wagner; overture, "Freischütz," Weber; nocturne from "Midsummer Night's Dream," Mendelssohn; march movement from the sixth symphony in B minor, Tchaikovsky, and march from "Aida," Verdi.

Walter Spry Gives Lecture-Recital

Walter Spry, pianist, of Chicago, gave a lecture-recital on "Eminent Composers I Have Known" before a large audience of artists and composers at the American Institute of Applied Music, 212 West Fifty-ninth street, Kate

S. Chittenden, dean, on the evening of Monday, January 5. Mr. Spry's vigorous and intelligent interpretations elicited much applause, especially in the Rubinstein and Dohnanyi numbers and "In Graceful Mood," by Spiering, and the "Scottish Legend," by Mrs. H. H. A. Beach.

WHERE THEY ARE TO BE

Beddoe, Mabel:

Birmingham, Ala., February 14.
 Tulsa, Okla., February 17.
 Muskogee, Okla., February 18.
 St. Louis, Mo., February 22.
 Paducah, Ky., February 23.
 Chicago, Ill., February 25.
 Milwaukee, Wis., February 29.

Claussen, Julia:

St. Louis, Mo., January 23-24.
 Denver, Colo., January 27.
 Portland, Ore., February 3.
 Washington, D. C., February 15.

Hand, John:

Portland, Ore., January 22.
 Astoria, Ore., January 23.
 Lodi, Cal., January 26.

Land, Harold:

Stamford, Conn., January 25.
 Jersey City, N. J., February 20.

Letz Quartet:

Washington, D. C., January 25.
 Philadelphia, Pa., February 8.
 New Haven, Conn., February 11.
 Pittsfield, Mass., February 19.
 St. Louis, Mo., February 28.

Levitki, Mischa:

Chicago, Ill., January 22.
 Ann Arbor, Mich., January 23.
 Oberlin, Ohio, January 29.
 Cleveland, Ohio, January 30-31.
 Indianapolis, Ind., February 1.
 Nashville, Tenn., February 3.
 New Orleans, La., February 9.
 Denton, Tex., February 12.
 Louisville, Ky., February 15.
 Youngstown, Ohio, February 20.
 Washington, D. C., February 22.

Meldrum, John:

Buffalo, N. Y., February 28.

Morgan, Nina:

Elmira, N. Y., January 27.
 Plymouth, Mass., February 17.
 Augusta, Me., February 19.

Roberts, Emma:

Reading, Pa., January 26.
 Wilmington, Del., January 29.
 Carbondale, Pa., January 30.

Russian Symphony Orchestra:

Washington, D. C., January 22.
 Philadelphia, Pa., January 24.
 Reading, Pa., January 26.
 Chambersburg, Pa., January 27.

Sparkes, Lenora:

Reading, Pa., January 26.
 Toronto, Can., January 29.
 Greenville, S. C., February 4.

Tollefson Trio:

Keokuk, Ia., January 23.
 Nashville, Tenn., January 26-27.
 Shelbyville, Ky., January 28.
 New Philadelphia, Ohio, January 30.
 Bay City, Mich., February 2.

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HUNDREDS OF BRIDGEPORT CAROL SINGERS CELEBRATE HOLIDAYS

Entire City Enjoys Old English Custom—Enormous Audience Acclaims John McCormack—People's Chorus Heard Three Times in Christmas Cantata—Mystery Plays at United Church

Bridgeport, Conn., December 31, 1919.—Christmas festivities interrupted the concerts which were following each other with unprecedented rapidity during the first half of the season. John McCormack, however, made the Sunday before Christmas a memorable one, when he appeared in an afternoon concert at Poli's Theater, under the management of Rudolph Steinert. The huge audience that had assembled to hear the celebrated tenor on the afternoon of November 16 and was dismissed because of his indisposition returned in full force, the numbers having gathered strength in the interim, making one of the biggest concert audiences Bridgeport has ever known.

McCormack scored a triumph in every sense of the word. Those who do not profess to know a great deal about music, but are always made happy by this idol of the public, were there. So were music lovers who are not influenced by the glamour of fame and have to be shown. They were there. Whether it was Allitsen's "The Lord Is My Light" or "Little Mother of Mine," the simplicity and nobility of McCormack's conceptions were convincing to every listener. His magnificent performance of "The Lord Is My Light" made one long to hear him in a whole evening of oratorio. But when he sang César Franck's "La Procession" or Foster's "The Americans Come!" or Irish folk songs, one felt that a recital after all gave greater scope to this artist's power to give pleasure to everyone, young or old, naïve or critical. The audience was shamelessly insistent for encores, and for more than two hours the great natural beauty of a superb voice, enhanced by a background that can be given only by sincere art, was accorded such homage as it is given to few to enjoy.

Edwin Schneider's accompaniments gave rare perfection of background to the incomparable voice. Due recognition was accorded him after the final number of the program proper, when he was called upon to share the honors with McCormack for a song of his own composition.

Winston Wilkinson assisted in the program with violin numbers by Wieniawski, Sarasate and Arensky-Volpe, revealing a beautiful, pure, warm tone, fluent technic and sincerity of insight into the works he essayed. A bit of nervousness in rapid passages will doubtless be overcome with longer experience in stage routine. In legato movements his sustained tone was particularly beautiful.

2,000 SING CHRISTMAS CAROLS.

An innovation for the city, so heartily welcomed that it will be retained as a permanent institution, was the singing of Christmas carols on Christmas eve. Seventy-seven groups, comprising 2,000 carol singers, were sent out into as many different sections of the city, as mapped out by the Board of Recreation and Community Service Commission, so that from north to south and from east to west, the entire city enjoyed this revival of the old English custom of carrying good cheer by song from house to house. Between 6 and 7 o'clock, despite dismal rain, the strains of "Peaceful Night, Holy Night," and "It Came Upon the Midnight Clear" were heard in the most obscure corners as well as in the better residential districts and the business center of the city. It was a community effort, and children and adults recruited from the city schools, the Young Women's and Young Men's Christian Associations, the churches, the Liberty Chorus, the Sons of St. George and the city fire department assisted in the carols.

During the afternoon Boy Scouts distributed candles and posters throughout the city to indicate the houses where it was desired that the carol singers should stop. Many shut-ins were made happy by being remembered, while the spirit of good cheer was being carried from block to block in song. Toward the end of the hour devoted to the carols even the weather became more optimistic, the rain turning to snow and providing a good, old fashioned white Christmas.

The Rev. William Horace Day was chairman of the committee to whose initiative the carol singing was due. In addition to the efforts of the Board of Recreation and Community Service Commission, the following committees aided toward the success of the undertaking: Enrollment committee—A. S. Anderson and A. H. Chaffee, chairmen; Rev. S. F. Chersitzky, Clarence Foote, Elmer S. Joyce, George P. Kelly, Sanford Stoddard, Ingeborg Svendsen-Tune, Mrs. Michael Flanagan and Mrs. Lucien T. Warner; districting committee—Mrs. H. W. Fleck, chairman; Fred Atwater, George R. Hoskins, S. S. Taylor, George Warren, E. F. Von Wetberg and Mrs. Edward Mora; music committee—Alvin C. Breuel, chairman; Mrs. Elmer Beardsley, Mrs. Frederick B. Granniss, Anne Hartigan, Cora Purviance, William Davenport and F. K. Weber. Alvin W. Bearce acted as secretary.

PEOPLE'S CHORUS GIVES CANTATA THREE TIMES.

The People's Chorus, led by its remarkable blind conductor, Herbert A. Strout, was heard on December 18, 19 and 21, in three of the five community centers operated under the city's Recreation Board. This mixed chorus of forty voices gave a delightful interpretation of the Christmas cantata, "The Promise of Fulfilment," by E. L. Ashford, to enthusiastic audiences in the Lincoln School Auditorium, the Hall School and the Baptist Memorial Church. The soloists were: Sopranos—Marjory Heuschkel, Bertha Hall, Gretchen Condon and Wilhelmina Somp; contraltos—Ethel Koger and Mrs. Herbert A. Strout; tenor—Webster Rowell; bass—Adelbert Patterson; accompanists—Marguerite Hall, piano; Mabel Albertson, organ. J. Henry Hutzel, conductor of the Community Orchestra, is president of the chorus; Mrs. Charles Emery, secretary, and Albert Patterson, treasurer.

MYSTERY PLAYS AND ORATORIO AT UNITED CHURCH.

Three Mystery Plays from the Old Chester Cycle were presented at the United Church by the United Church Dramatic Club, under the direction of Sara Sherman Pryor, in a vesper service on December 21. It was an impressive occasion, the success being enhanced by a musical program arranged by Mrs. Elmer Beardsley, organist of the United Church. This program included Christmas

anthems by the church quartet; a lullaby by Mrs. Robert Hard, contralto; an old French carol by Lena Mason Bransley, soprano; the "Angel's Serenade," Braga, violin solo by Leo Daniels, and the "Hallelujah" chorus from "The Messiah." The morning service at this church offered Saint-Saëns' "Christmas" oratorio.

ITALIAN SCHOOL CHILDREN AT LYRIC.

While the churches were giving Christmas programs and McCormack was singing at Poli's, still another musical event was taking place at the Lyric Theater on the afternoon of December 21. The occasion was a mass meeting of Italians, arranged by the city's Americanization Committee. A chorus of 250 school children of Italian descent, recruited from nine different schools in the northern districts of the city, and orchestras from Elias Howe, Maplewood and Prospect schools, assisted, under the leadership of Cora M. Purviance, supervisor of music in the public schools. The soloists were Mrs. Frederick B. Granniss, Arthur A. Lavasseur and Rose Vitale.

CHRISTMAS PROGRAM AT HILLSIDE HOME.

The inmates of Hillside Home were entertained with Christmas carols on Christmas afternoon, under the direction of Joseph Weiler. The Liberty Quartet, accompanied by Frederick Weiler, assisted, with Matthew Weiler and John Laxon as soloists. Other features of the program were talks by Mayor Clifford B. Wilson and Bill Steinert, the inimitable cartoonist of the Bridgeport Telegram.

BARRAJA STUDIO CONCERT.

Elena Barraja, violinist, and Enrica Barraja, pianist-composer, gave a studio recital on the evening of December 22, when old and modern Italian chamber music and two trios of Mr. Barraja's own were heard. The assisting artists were Edna B. Northrop, piano; Ruth Williams, cello, and J. Barraja-Frauenfelder, baritone.

LURA E. ABELL.

More "Smilin' Through"-ers

Nowadays, in making up a record of the singers who are programming Arthur A. Penn's "Smilin' Through," it would be easier to give the names of those who are not using this popular number, so long is the list of the people who have won success with it. Among the latter, however, is Warren Proctor, the tenor, on tour with Luisa Tetrazzini, who is singing the song at practically every concert. May Peterson repeated her usual success with it at Raleigh, N. C., on October 22, and Dicie Howell resorted to "Smilin' Through" as an encore at her Globe concert appearance of December 17.

When Thomas Chalmers filled in at the American Concert Course concert recently for Emilio De Gogorza, who

was unable to appear on account of illness, his first encore was Mr. Penn's "Smilin' Through." Per Nielsen, baritone and director of the Westminster College of Music, New Wilmington, Pa., programmed it at a concert there on the evening of November 18. The Globe concert audience of November 26 heard Parrish Williams' excellent rendition of it, while Marie Stone Langston, among numerous other occasions, sang it at the Manufacturers' Club, Philadelphia, on November 24. Frederick Gunster, tenor, included the song on his program of November 14, on tour, while two other singers who have programmed it recently are May Farley, soprano, and Frank A. Rowcraft, of Philadelphia, who sang it there on November 16.

Roda Marzio's Success as Nedda

The success won at Newark, N. J., by Roda Marzio, the young American soprano, in the role of Santuzza in "Cavalleria Rusticana" with the Newark Grand Opera Company, was completely eclipsed by her spirited playing and singing in the part of Nedda in "Pagliacci," which won for her a real ovation in Paterson a few Sundays ago at the Lyceum Theater there. Following this success, Miss Marzio's manager has arranged for appearances in the role in Hoboken and Jersey City, and, with a large New York orchestra, in Elizabeth early in February, followed by a tour of other New Jersey cities.

Roda Marzio will give her New York recital this season at Aeolian Hall with a novel program of Italian, English and American songs. A return engagement at Paterson, N. J., is also scheduled in grand opera under the most favorable local auspices.

New York Trio at Harvard Club

On Sunday afternoon, January 11, the New York Trio, consisting of Clarence Adler, piano; Scipione Guidi, violin, and Cornelius Van Vliet, cello, gave an interesting concert for the members of the Harvard Club, in West Forty-fourth street, New York, playing Brahms' trio in B major, op. 8, and Tschaikowsky's trio in A minor, op. 50, "to the memory of a great artist."

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MUSICAL COURIER

PHILADELPHIA

(Continued from page 6.)

monic Society of Philadelphia presented the second concert of the season, under the direction of Henry Gordon Thunder. The soloists were Emily Stokes Hagar, who won hearty applause by her singing of "Gli angui d'inferno," from Mozart's "Magic Flute," and the "Je suis Titania," from "Mignon," by Thomas. Mrs. Hagar was in splendid voice for the occasion and sang with much fire and spirit. Her tonality was, as usual, splendid in the lights and shades, while her interpretation was most convincing and well prepared.

A new composition for piano and orchestra by Clarence K. Bawden was played by the composer. It proved to be a very worthy work and contained much of praiseworthy musical value. For the most part there was a wealth of originality evident. Upon the conclusion of the concerto, he was given an ovation that necessitated his return to the stage several times to acknowledge the spontaneous applause bestowed upon him for his admirable achievement.

The well rendered numbers by the orchestra were as follows: Overture, "William Tell" (Rossini); symphony No. 2 (Beethoven); "Peer Gynt" suite (Grieg); and "Marche Slave" (Tschaikowsky).

METROPOLITAN OPERA PRESENTS "LA JUIVE."

On Tuesday evening, at the Philadelphia Opera House, Manager Gatti-Casazza gave to opera-goers of the Quaker City an opportunity to see and hear a magnificent performance of "La Juive," in which principals, chorus and ballet were practically the same as those who took part in the New York production of this splendid work.

NOTES.

Under the auspices of the University Extension Society, the Schmidt Quartet will appear in recital in the auditorium of the Germantown Y. M. C. A. on Friday evening, February 6. Letitia Radcliffe Miller, pianist, will be the assisting artist. The proceeds from this concert will be given to a fund for the suffering children of Europe by Emil F. Schmidt, the founder of the quartet.

Mina Dolores, lyric soprano, has returned from a tour of Pennsylvania and part of New York State. Recently she sang at the New York Liederkranz and scored a decided success, so much so that she has been re-engaged to appear again this season under the same auspices. After a recital, under the direction of the Brooklyn Institute of Arts and Sciences, Miss Dolores will undertake a Southern trip that was mapped out some time ago and will cover many appearances in the large cities of that section of the country.

G. M. W.

"Minuet la Phyllis" Please

"Minuet la Phyllis" is the title of a song which is much sung nowadays, many leading singers including it on their programs. It is written in purest classic style, with a gracefulness worthy of Mozart, aristocratic, suave, pleasing in every detail. To name singers who program it would be to include most of those who are prominent as

concert and recital artists, the latest exponent being Marguerite Ringo, who sang it at Aeolian Hall, New York, January 13. Composed by one who is himself singer and pianist (Hallett Gilberté), it is needless to say "it fits."

Katharine Goodson Arrives on S.S. Lapland

Seen a few days ago at the residence of their old friend, Mrs. Samuel Thorne, on Fifth Avenue, Katherine Goodson and her husband, Arthur Hinton expressed themselves delighted to be back once more in this country, where the distinguished and popular English pianist will make a tour of some four months.

They were booked to sail from England on December 16, on the Adriatic, three days after the conclusion of Miss Goodson's tour in England, but on December 7 she had to go, almost at an hour's notice, into a nursing home for a slight though urgent operation. From this she happily recovered entirely in a fortnight, but it necessitated a postponement of her departure for America. Passage was transferred to the Lapland, with considerable difficulty, as there is still a great scarcity of accommodations on the vessels from the other side.

"You would hardly believe, to look at her, that only six weeks ago she was in a nursing home for a fortnight, would you?" said her husband, as the pianist bubbling over with vitality and spirits, came into the beautiful music room. She was looking, indeed, as fresh as if she had just returned from an afternoon skating.

Asked as to her English tour and musical matters in general "over there," Miss Goodson confirmed the oft repeated statement that the mass of concerts in London, and throughout the country, is amazing. Several of her concerts on tour were joint recitals with Bronislaw Huberman, the well-known Polish violinist, of whose playing she speaks with very great admiration; in others she and Mme. Melba made up the program; and everywhere it has been the same, packed houses. Owing to my delay at arrival here, my first New York recital which was to have been on January 8 has had to be postponed to February 16, as no earlier date was available."

Miss Goodson expects to introduce the second concerto of Liapounow at some of her orchestral engagements here. She will play it with the Philadelphia Orchestra, and also with the Chicago Orchestra, both in Chicago and in Detroit, and again with the Minneapolis Orchestra. She thinks highly of the Liapounow work, "which while perhaps modelled somewhat after the Liszt E flat concerto, has very attractive melodic interest and effective orchestration. It is certainly a far more advanced work than the earlier concerto, op. 4, by the same composer, which was heard in America I think a few years ago."

At her first New York recital, she will include some little known pieces by the French composer, Grovlez, two pieces by Palmgren as well as four numbers from Arthur Hinton's "Summer Pilgrimage," for the first time here.

Among the dates booked for her here are Toledo, Superior, Detroit, St. Paul, Minneapolis, Northfield, Faribault, Chicago, Galesburg, Ashland, Grand Island, Philadelphia, Cincinnati, and ten dates in Kansas City and other places in Missouri.

Miss Goodson will remain here till early in May, returning to London in time to appear at the concert of the Royal Philharmonic Society on May 20 at Queen's Hall, at which she will also give a series of recitals during the London spring season.

New School Gives Week of Opera in New York

During the week of January 11, the members of the New School of Opera, connected with the Rivoli Theater, of which Josiah Zuro is the director, gave seven performances, called "Civic Grand Opera Performances," on the same number of evenings in seven different localities in this city. The schools presented two acts from "Faust" and one from "Pagliacci," assisted by an orchestra culled from the musical forces of the huge motion picture house.

After one performance, a MUSICAL COURIER representative located Mr. Zuro, who expressed himself as follows: "It is interesting to give the same program in various sections of the city and to record the reaction of the different audiences. At the close of this week of opera, we will have appeared at seven different schools or other organizations in seven various parts of our great city. I can assure you that the same number of American cities could not be found whose audiences would vary so in behavior, response and appreciation. It is an interesting observation. It is also gratifying to note the enthusiasm with which these performances have been received by many notables, among them not only teachers, singers and professionals, but men and women of a public spirited character."

Artistically speaking these performances have been an extraordinary success and it is understood that the principals of the different schools are delighted and are anxious to have Director Zuro repeat the experiment, which will prove the plausibility of periodical operative performances in various sections of the city. As many as nine different singers took part in the week of opera, and in the attempt may be seen, perhaps, a beginning of a movement that is bound to bring far reaching results.

Washington, arriving in time to attend a luncheon given in their honor by Colonel and Mrs. Page. After the recital, Mr. Leopold and Mrs. Baker had the novel experience of conversing over a new wireless telephone with the officer of a naval vessel some miles at sea.

St. Olaf Lutheran Choir to Tour

M. H. Hanson announces that the noted choir of St. Olaf Lutheran College, Northfield, Minn., will start a five weeks' concert tour on April 5, at the Milwaukee auditorium. During this tour the choir will appear in the most important Eastern cities. A full itinerary of the tour will be published later.

The choir toured Scandinavia with enormous success in the early stages of the world war.

OBITUARY

Reginald DeKoven

On last Friday morning the whole musical world was shocked to learn that Reginald DeKoven, who went to Chicago several weeks ago to superintend the production by the Chicago Opera Association of his new opera, "Rip Van Winkle," had died suddenly in that city on Thursday evening, January 15. Mr. DeKoven passed away at the residence of Mrs. Joseph Fish, where he was attending a dinner, followed by a dance. Seated in the ballroom, Mr. DeKoven had been engaged in animated conversation with friends. As another dance began he was left alone, and when some one of the party spoke to him, a few minutes later, he failed to respond. A doctor who was present pronounced apoplexy as the cause and said that his death had been instantaneous.

Henry Louis Reginald DeKoven—he dropped the first two names many years ago—was born at Middletown, Conn., on April 3, 1859. He came of early New England Colonial stock, Gov. John Winthrop, of Connecticut, being among his ancestors. His father was the Rev. Dr. Henry DeKoven, a prominent clergyman of the Protestant Episcopal Church, and his uncle, the Rev. Dr. James DeKoven, a High Church pioneer in this country, who was elected Bishop of Massachusetts and also of Illinois. When he was just entering his teens his father removed to England, and his education was acquired chiefly in that country. He was graduated at St. John's College, Oxford University, and then resumed at Stuttgart the musical studies which he had begun in childhood in Middletown, with the intention of becoming a pianist. Later he turned his attention to composition, and studied it under Genée and Delibes, and also singing, at Florence, under Vannucini.

His first operatic composition, "Cupid, Hymen & Co.," was put into rehearsal by a company which disbanded before the first performance. Next came "The Begum," produced by the McCall Opera Company in Philadelphia on November 7, 1887. "Don Quixote," in three acts, followed, produced by the Bostonians in Boston on November 18, 1889. Third, most popular of all his light operas, was "Robin Hood," in three acts, first played by the Bostonians in Chicago, June 9, 1890, and in February, 1891, produced at the Prince of Wales' Theater, London, under the title of "Maid Marian."

This work enjoyed for years a popularity rivaled by few contemporary productions. A favorite feature of it was the interpolated song, "Oh, Promise Me!"

Subsequent operas were "The Knickerbockers," "The Fencing Master," "The Tzigane," "The Mandarin," "The Highwayman," "The Three Dragoons," "Papa's Wife," "Foxy Quiller," "The Red Feather," "Happy Land," "The Golden Butterfly," "The Beauty Spot," "The Wedding Trip," "Rob Roy," "The Student King" and "The Little Duchess." These were light operas, and the librettos of most of them were written by Harry B. Smith. "The Canterbury Pilgrims," a grand opera, libretto by Percy MacKaye, was produced at the Metropolitan Opera House in this city on March 8, 1917.

Another grand opera, also with libretto by Mr. MacKaye, was "Rip Van Winkle." It had its first performance by the Chicago Opera Association at Chicago just two weeks ago.

In addition to this great array of operatic works Mr. DeKoven composed hundreds of songs, instrumental compositions, many works for piano, as well as a few for orchestra.

Mr. DeKoven was the founder and conductor of the Washington Symphony Orchestra; president of the DeKoven Opera Company and of the National Society for the Promotion of Grand Opera in English; vice-president of the Authors' League, and a member of the Society of Stage Writers, the National Institute of Arts and Letters, and other professional and social organizations. He had served as musical critic of Harper's Weekly, the New York World, the New York Herald and other periodicals. Prior to his first successes on the stage he was for seven or eight years engaged in business in Chicago as a stock broker and as a silk merchant. For many years his home had been in New York.

He was married on May 1, 1884, to Anna Farwell, daughter of Charles B. Farwell, the well known Chicago merchant. Mr. and Mrs. DeKoven's only child, Ethel LeRoy DeKoven, was married in 1911 to H. Kierstede Hudson, of this city.

Funeral services were held at the Cathedral of St. John the Divine, New York, on Tuesday morning, January 20, Bishop Burch presiding. The pall bearers included Judge Frank Chase Hoyt, James Lowell Putnam, Horace Smith, Glen Macdonough, Artur Bodanzky, Richard Ordynski, H. C. Davis, Richard Aldrich, D. G. Henderson, Henry Hadley, W. J. Henderson, A. M. Bagby and W. C. Reick. DeKoven's setting of Kipling's "Recessional" was included in the service, which was attended by a large and representative gathering from the social and musical circles of New York.

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Two Out of Town Managers in New York

Two out of town managers are in New York this week, engaged in the (for the artists) happy business of spending money or contracting to spend money for their next year courses. They are Frank A. Morgan, of Chicago, a former lyceum manager, who retired for several years but who has now gone into the music field, and Robert Slack, of Denver, Colo.

Leopold at Fort McHenry

Ralph Leopold gave a recital on December 31 for convalescents in the Army Hospital at Fort McHenry, Baltimore, Md. Mr. Leopold had the assistance of his sister, Mrs. Newton B. Baker, who gave two groups of songs with much success. The artists motored from

**WHEN LAMOND PLAYS
TSCHAIKOWSKY**

By César Saerchinger

New Year's Day is not a holiday in England. Every body works, notwithstanding the night before. All the more wonder, therefore, to see a crowd at Queen's Hall in the afternoon. It was the first near-full house that I have seen there on a week day, with the exception of a Ballad Concert. One that occasion, as well as on the present one, Lamond was the pianist and it is not unlikely that he is the reason for the crowd. It was a top heavy crowd, too, and that is always a good sign. For the gallant gods know!

The program was Tschaikowsky, the conductor Sir Henry Wood, while the "Pathétique" and the B flat minor concerto, were the "pièces de resistance." Wood is a Tschaikowsky specialist, as every one knows, and under his baton the symphony takes on quite a special significance. It is not as exciting as it used to be, ten years ago, but the gorgeous color has not faded out of it. Yet the pathos, somehow, does not fit the post-war spirit even if one is a pessimist.

Quite a different matter is the concerto. Beloved of all pianists, it still sounds unshakened, especially when it receives such a superb reading as that of the Lamond-Wood combination. What Lamond gets out of a Chappell piano is remarkable. What he could get out of a Steinway, a Mason & Hamlin, or a Knabe must be tremendous. The physique of the man and the solidity of his make-up, give his tone a body that stirs the blood. The clarity and delicacy of his runs are no less admirable and his pedalling has reached a point of finesse that permits runs of octaves—double octaves—without the suggestion of a blur.

However, it is not my intention to laud a pianist for his technic. Lamond, of all people, does not call for such lauding. He is of the race and generation that have lived their technic down—like Busoni, d'Albert or Godowsky. They are the giants, the masters of the instrument. Their conceptions of a work are the things that matter and not so much the execution. Lamond's conception of the Tschaikowsky concerto is so broad and big that one must regard the Russian as a classic. No one understands better than he the rhythmic life of the score—rhythm scintillates throughout. The syncopations tear the lethargy out of one; the light interpolated tune in the second movement makes one dance and laugh as it should. The whole thing is so plastic, so strong, so unsentimental, that one realizes how Tschaikowsky has been maligned by most of those who pretend to interpret him. It takes a master to interpret a master, and I say it without reservation—Lamond is a master of his craft. It has been said of Lamond, that he is essentially an interpreter of Beethoven—that limitation is unfair. He is a virtuoso in the best sense; a man who interprets the best in all music, although his extraordinary comprehension may predispose him in favor of the big things.

Possibly his appearance has something to do with the Beethoven tag. All the while he sat playing the Tscha-

kowsky concerto, one had a sort of whimsy that Beethoven had come back to life. The public evidently had no prejudice on that account. It called him back eight times, and the eighth time there was wholesale shouting and stamping of feet, so that the unheard of breach of etiquette—an encore at a symphony concert—was the result. And after a Schubert-Liszt waltz, the riot started anew. Surely the public likes this pianist, even if the critics praise him for his braininess!

Next week but one, Lamond is booked to play the Liszt concerto, and the week after that, the Brahms, all under Sir Henry Wood, one of the shrewdest feelers of the public pulse in England.

Rudolf Larsen to Take Up Work in New York

The latest violinist from the famous coterie of Professor Leopold Auer's pupils to make his home in the Metropolis is Rudolf Larsen, the Danish artist. Mr. Larsen was born in Hamlet's own city of Elsinore and at the age of twelve, through a successful concert tour of America, he was at once recognized as musical prodigy. However, he remained in Boston for several years' study with Charles Martin Loeffler, returning to Europe in 1911. He then went direct to Russia and placed himself under the



Photo by Apeda

RUDOLF LARSEN,
Violinist.

care of Professor Auer—that master of master violinists—where he won distinction in the double role of performer and teacher.

Then came the upheaval of the world and Mr. Larsen returned to his adopted country—America. His playing at that time was described as follows by one of New York's most distinguished critics: "He is obviously an artist of serious purpose with more than average equipment by nature and training. His Bach chaconne, perhaps the supreme test of violin playing, was executed with dignity and good taste."

Since his arrival in America, Rudolf Larsen's success on the concert stage has been consistent and emphatic. He has made a deep impression upon the music lovers of Canada as well as those of various American cities, finally winning the elusive approval of critical New York.

Rudolf Larsen is a worthy upholder of the traditions that have come down through a long line of great violinists and he has placed himself already in that exclusive circle of musical interpreters whose significance is not limited by nationality or individual characteristics, but is, in truth, universal.

The violinist is at present occupied with a large class of pupils, many of whom are being prepared for study with Professor Auer. The great master's warm endorsement of Mr. Larsen and his pedagogical gifts are of special significance in connection with his decision to take up professional work in New York.

Schmitz to Give Interpretative Recitals

E. Robert Schmitz, the French pianist who has made a distinct niche for himself here as an interpreter of modern piano music, will give four interpretative piano recitals in the Ritz Carlton ball room on Thursday mornings, January 22 and 29, and Wednesday mornings, February 4 and 11. His subject is "The Spirit of Modern Music compared with the Spirit of Classical and Romantic Music, and its Relation to the other Fine Arts." Particularly interesting is the section in which he considers the evolution of the piano and its influence on piano literature, and the final lecture, in which he shows the correlation of all the fine arts.

Philharmonic Orchestra Announcements

At tonight's Philharmonic Orchestra concert in Carnegie Hall on January 22, the symphony will be Cesar Franck's in D minor. On Friday afternoon, January 23, Conductor Stransky will offer an all-Russian program which includes the Glinka overture, "Russian and Ludmilla," Kalinnikoff's "The Fir-Tree and the Palm," and Rimsky-Korsakoff's "Russian Easter." The symphony at this performance will be the second of Rachmaninoff.

Sunday afternoon, January 25, the assisting artist at the Philharmonic concert in Carnegie Hall will be the Brazilian pianist, Guiomar Novaes, who will make her first appearance of the season with the Philharmonic at this performance, playing the Beethoven concerto.

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MINNEAPOLIS "POP" CONCERTS CLAIM GREAT INTEREST

Programs Contain Much of Musical Value—Namara Delights as Soloist with Symphony—University String Quartet Wins Praise in First Concert—Notes .

Minneapolis, Minn., December 29, 1919.—The last three popular concerts given on Sunday afternoons at the Auditorium by the Minneapolis Symphony Orchestra have been of great interest and much musical value. On December 14 Hermann Beyer-Hane, cello soloist, brought out an exceptionally pleasing new work (in manuscript) by Carl Busch, entitled concerto for cello in C minor in one movement. It is a fine work and will last—a most grateful addition to the cello solos with orchestra. Mr. Beyer-Hane played with grace and freedom and fine musical perception.

The orchestra's offerings were Elgar's "Pomp and Circumstance"; Mendelssohn's overture to "Ruy Bias," MacDowell's suite in A minor, Rimsky-Korsakoff's "Hymn to the Sun," Ropartz's symphonic sketch, "A Marie Endormie," and the Strauss "Tales from the Vienna Woods." Mr. Oberhofer builds excellent programs, and these Sunday concerts have every detail of value with variety included.

On December 21 the orchestra played Victor Herbert's "March of the Toys," Weber's overture to "Oberon," Florence Schmitt's "Pupazzi," the barcarolle from the "Tales of Hoffman," Offenbach, and Spanish caprice, by Rimsky-Korsakoff. Mabel McCabe played the Liszt Hungarian fantasia in an efficient manner and, in response to an insistent encore, she played "Gnomereigen," by Liszt.

Edward Atchison, tenor, of Chicago, appeared as soloist on December 29, and offered a poem from the Chinese by Delamarter, also of Chicago. The music portrays vividly a soldier amid a great war, with his thoughts on home and loved ones. This work proved to be very commendable.

The orchestra numbers were Svendsen's "Festival" polonaise; MacCune's overture, "The Land of the Mountain and the Flood"; Mendelssohn's "Scotch" symphony; Guiraud's scene and waltz from the ballet, "Gretna Green," and the introduction to Act III and Bridal Chorus from "Lohengrin," by Wagner.

MARGUERITE NAMARA SINGS WITH SYMPHONY.

At the final Friday evening concert of the year, given December 19, the Minneapolis Symphony Orchestra presented Marguerite Namara, soprano, as soloist. She gave with excellent effect "Deh vieni non tardar," from Mozart's "Marriage of Figaro," and Verdi's "Ah, fors e lui," from "Traviata," and won a tremendous success, being recalled many times.

The orchestra played with unerring musical perfection the Saint-Saëns symphony No. 2 in A minor, op. 55; Sibelius' tone poem, "Finlandia," and "Valse Triste," and selections from "The Damnation of Faust," by Berlioz. UNIVERSITY QUARTET GIVES FIRST CONCERT.

The last musical offering at the University of Minnesota for this year was the first appearance of the University String Quartet, made up of the following members: First violin, Carl Scheurer; second violin, Abe Pepinsky; viola, Mrs. Carlyle Scott, and cello, Hermann Beyer-Hane, a soloist with the Minneapolis Symphony Orchestra. The organization played Haydn's quartet, op. 64, No. 5, and Mozart's quartet, No. 12. It was not a faultless performance, but merited much praise, and it is a matter for congratulation to know that there are such sterling musicians in this locality who will give unreservedly of their time to advance the cause of music. With a view to a little variety on the program, Harrison Wall Johnson, pianist, and Mr. Beyer-Hane played the Beethoven sonata in G major with much skill.

NOTES.

The last Thursday Musicae concert of the year was given by Eulalie Chenevert, organist; the Choral Club, under the baton of May Williams Gunther, with vocal solos by Elsa Mace, Mrs. De Vries and Florence Earle Wichman.

Pietro Yon gave a magnificent organ recital at the Hennepin M. E. Church, which showed his mastery of this instrument and that organ music can be of exceptional recital interest.

R. A.

Fuerstman's Remarkable Achievement in Newark During 1919

Since last March, when J. A. Fuerstman introduced himself into the managerial world by arranging a two-months' series of Sunday afternoon concerts at the Broad Street Theater, Newark, N. J., for which he engaged Schumann-Heink, Leo Ornstein, Sacha Jacobson, Guiomar Novae, Sophie Braslau, Mabel Garrison, John Powell and Max Rosen, he has accomplished a remarkable record of activity. In July he managed four organ recitals by Joseph Bonnet at Ocean Grove, and then immediately engaged for Newark a series which for foremost names could hardly be surpassed in any city of similar size in the country, including Galli-Curci, John McCormack, Heifetz, Casals and Lazzari, Rachmaninoff, the New York Philharmonic with Grainger, the Boston Symphony with Ganz, and others. He secured the Newark First Regiment Armory for this series, and then the pessimists began to predict a failure on account of the acoustical conditions of the Armory, which Enrico Caruso had denounced as impossible when he sang there for the Newark Festival Association last May. But the more the pessimists talked the busier became Manager Fuerstman, and when Galli-Curci appeared for the first concert on October 11, she was not only met by a capacity audience (and, by the way, the Armory seats 9,000), but to the delight of every one, the acoustics seemed perfect. Again at the Philharmonic concert on November 3, Mr. Stransky was among those who contributed to the praise of all the conditions, while on December 27 Rachmaninoff was delighted with the excellent sound of the piano during his entire recital. This has all been brought about by an indomitable

determination to do what no one else had ever thought of doing, which was to install an acoustical device in the form of a false ceiling of canvas and build a stage on phonographic principles.

During 1919 the Newark management of the World Famous Artists' Series has been busier than ever with no less than four events. The third concert of the series, on December 27, presented Rachmaninoff to an audience of nearly 7,000—probably one of the largest audiences which ever attended a piano recital in America. A performance of "The Messiah" and a concert by the Sistine Quartet, assisted by Cecil Burleigh, American composer-violinist, were scheduled for December 29 and 31, respectively.

Not satisfied with bringing great artists to the public, Mr. Fuerstman conceived the idea of a pianists' contests for young artists of New York and New Jersey to encourage American art, and, to make the matter doubly worth while, he secured the interest of Sergei Rachmaninoff as judge of the finals. Having done this it was an easy "go" to secure the interest of others, so the jury for the preliminaries was composed of two New York critics—H. O. Osgood, of the MUSICAL COURIER, and W. B. Murray, of the Musical Monitor—who selected eight from the thirty-five applicants who entered the contest. Rudolph Ganz judged the semi-finals and reduced the number to four, all of whom appeared at the Newark Armory on December 26 before a large audience, among whom sat Rachmaninoff as judge, assisted by Ernest Urchs, of Steinway & Sons. These four were Mildred Jamison, Edith Friedman and Cosme McMoon, of New York City, and Winifred Cornish, of Montclair. The young artists played so well that Rachmaninoff requested to hear them a second time before deciding on the winner. This he did at the Steinway Arts Rooms on December 29, and pronounced Mrs. Cornish the best pianist of the four. As a prize a public recital will be arranged for Mrs. Cornish in New York or New Jersey under the management of the World Famous Artists' Series.

The direct effect of all this herculean effort has already been seen in and around Newark, for the Schubert Oratorio Society, which for forty-one years has been independently giving "The Messiah," decided this year it would put itself under the management of Mr. Fuerstman, who immediately engaged Hempel, Middleton, Roberts and Miller for the event. This performance was given on December 29 under the baton of Louis Arthur Russell, the veteran conductor, and over 4,000 people attended the concert, the largest audience "The Messiah" had ever had in Newark. The Knights of Columbus, which had never before thought of having a famous artists' concert as their enterprise, also came to the Fuerstman office to request management for the Sistine Quartet on December 31. A series of Sunday twilight musicales is now being arranged for the Robert Treat Hotel ballroom, which should greatly add to the prestige of the management in its effort to provide the best musically for the locality.

And this is only part of the activity planned by the enterprising impresario of New Jersey, but it sums up his roster for 1919, and is surely a remarkable showing for a beginner.

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OPINIONS OF THE PRESS

May Peterson "Conquers" Rutgers College

When May Peterson, soprano of the Metropolitan Opera Company, assisted at the piano by Blair Neale, recently drew a large audience to the High School Auditorium in New Brunswick, N. J., Rutgers College witnessed the second concert in the course which is being presented by that school of learning. The singer offered five groups, which comprised well chosen selections from the Italian, French, Russian and English. Among the latter were two charming songs, "In My Soul's House" and "Little Old Cupid," by Howard D. McKinney. The following account of the concert, which appeared in the Home News the next day, is indicative of the success with which the concert was crowned:

She came, she sang, and she conquered all hearts by her glorious voice. Such was the unanimous opinion of an enthusiastic audience of genuine music-lovers who completely filled the High School Auditorium when May Peterson, famous soprano of the Metropolitan Opera Company, gave a recital.

Possessing a magnetic personality, combined with rare beauty of face and form and a bell-like voice, the singer won instant favor as soon as she appeared on the platform, and for an hour and a half she held the throng spellbound by her singing. Her program was choice and varied and suited the tastes of the most exacting musical critics.

Some people are born with a gold spoon in their mouths, but Miss Peterson was one of those fortunate to have bestowed upon her a voice which is pure, clear and bell-like as the climate of Scandinavia, the land of her ancestry.

Before each group of songs the singer gave a little sketch of each number, thus adding much to the pleasure of the program. Each number was well received, and when Howard D. McKinney's two songs, "In My Soul's Home" and "Little Old Cupid," were sung, the enthusiasm of the audience knew no bounds and the singer was recalled and recalled. Miss Peterson brought Mr. McKinney forward to receive his meed of praise.

De Horvath "Fascinates" Swarthmore College

It was a genuinely enthusiastic reception which was accorded Cecile De Horvath when she appeared in recital at Swarthmore College, her Alma Mater, on December 6. Among many other compositions, the pianist played a gavotte by her husband, Zoltan De Horvath, a work which was exceedingly well received. The accompanying splendid tribute to the art of Mme. De Horvath was written by John Russell Hayes, the head librarian of the college:

For those of us who attended Saturday night's recital the name of Mme. De Horvath will always hold the memory of a happily spent hour. Such music as was brought out of that mellow toned piano is not often heard in Collection Hall. We saw a graceful, charming figure, daintily gowned, seated before an exquisite instrument. We could almost imagine ourselves in Carnegie Hall. Furs and jewels were not in evidence, no taxis waited without, but no one knew the difference. The shimmering, thrilling music transcended everything material. We were even fortunate enough to persuade the enchantress to give us three wonderful encores. The rhythm of the Chopin finale seemed to beat itself into our very pulses, and the intensity with which the pianist threw her whole self into her music could not but fascinate us. Her gestures and motions in themselves were a pleasure to watch. One cannot set down music on the printed page. If you love art, patronize it, so that this kind of thing may happen to us oftener at Swarthmore.

CECILE DE HORVATH PLAYING CHOPIN

Soft winds seemed drowsing over fields of flowers,
And chimes from fairyland rang dimly sweet,
While she interpreted the master's score
With wondrous tenderness of rhythm and beat.

Proctor Wins Praise on Tour

Warren Proctor, the Iowa tenor, who with Mayo Wadler, the American violinist, forms two-thirds of the great Tetrazzini touring party on the far Coast, has made good with a big G. This news will not surprise those who heard him at the Hippodrome opening concert with Tetrazzini this season. Some of his press notices follow:

Warren Proctor happens to be a tenor of really golden quality and captivate the audience with his first song in English. He is a McCormick kind of singer, with as rare a quality as you will ever hear. It is fresh and young and warmly sympathetic.—Evening Herald, Los Angeles.

Warren Proctor displayed a firm and virile tenor voice, tempered with sweetness, and a smoothly flowing manner of phrasing.—San Francisco Chronicle.

Warren Proctor is the fortunate possessor of that much sought and highly valued commodity—a tenor voice of pure, manly quality, operated by an individual of fine presence with real brains.—Dispatch, Pittsburgh, Pa.

Reed Miller a Negro Folksong Interpreter

Reed Miller, concert, oratorio and church tenor, was soloist at a recent Amsterdam, N. Y., concert, and sang especially well some negro songs and spirituals. This led the Recorder to print the following explanation of how it was that Mr. Miller showed such pre-eminent capacity for this particular kind of song:

He was born and bred in the South, and his intimacy with "mammies" and his association with the dusky people in their everyday life gave him an insight into their feelings and experiences which has proved invaluable to him. He proved that he knew whereof he sang, for he gave to the negro melodies the speech, motion and feeling of the colored people in an inimitable manner. Through all the songs one could hear the mammies crooning before the cabin door, swaying as they sang, and the men at work in the fields, accompanying their work with their old songs.

Harold Henry Wins Popularity

Harold Henry, in a little less than two months, has filled over thirty engagements. The following extracts indicate the quality of the enthusiasm that the art of this pianist has aroused everywhere, and prove that a piano recital can be "the most enjoyed of the series of concerts":

Few artists who have appeared in Galesburg have pleased the public more than did Harold Henry, the young American pianist. . . . For an hour and a half he held the closest attention of his hearers, which speaks volumes not only for his playing but for the real culture of his audience. The program was full of variety, and was spiced with a number of novelties. . . . Mr. Henry was most gracious in responding to encores, and in addition to the printed program he played a number of old favorites, such as the Chopin A flat étude and the "Ecossaises" by Beethoven. . . . His own composition, "The Dancing Marionette," was clever in every way and proved a very popular number with the audience.—Galesburg Republican-Register, December 2, 1919.

Perhaps the most enjoyed of the series of concerts was heard last evening, when Harold Henry, distinguished American pianist,

appeared at his best in a splendid program. Mr. Henry made his concert unusually interesting. . . . He displayed astonishing artistic feeling and technical skill, and throughout he played with abandon and ease. . . . The pianist fairly captivated his audience.—Galesburg Mail, December 2, 1919.

Prokofieff an Almost Faultless Technician

When Serge Prokofieff played in Washington the end of November his work met with the unanimous approval of the chroniclers of the press, as will be evidenced by a perusal of the subjoined notices:

Serge Prokofieff, Russian pianist, composer and conductor, gave an interesting recital yesterday afternoon in the National Theater before a large and critical audience. Mr. Prokofieff is a brilliant and almost faultless technician, being a graduate of the Petrograd Conservatory, where nine years of thorough study is required before a diploma is given. He plays with a big singing tone and a fascinating full of color.—Washington Post, Saturday, November 29.

The rendition of his own compositions demonstrated the artist's mastery of technique.—Washington Evening Star, Saturday, November 29.

Prokofieff will rank with the greatest interpreters.—Washington Herald, Saturday, November 29.

As a pianist, Prokofieff does some delightful things in pianissimo. He gave as encore the Beethoven "Country Dance," showing tone, technique and command of formalism in sincere musical playing.—Washington Times, Saturday, November 29.

Newark Gives Jordan "Spontaneous Ovation"

Proof is shown in the following notices culled from Middletown, Conn., and Newark, N. J., newspapers that Mary Jordan was given an extremely hearty reception when she appeared recently in recital in those cities:

Mary Jordan has a rich contralto voice, and charm of expression which immediately carries her audience. Her first group consisted of French songs, which she interpreted with fine effect. Two lilting Russian folksongs were given in such a manner that the audience could easily follow the meaning, although they could not understand the language. The Japanese songs were very short and unique. It was in her English numbers that she scored a triumph. The Negro Spirituals by Harry T. Burleigh served to bring out the personal charm and magnetism of the singer. Rare bits of humor were expressed in these selections, causing gales of laughter. For an encore she favored the delighted audience with "Oh, Didn't It Rain."—Middletown, Conn., Evening Press.

No one who attended the recital last night by Mary Jordan could fail to be satisfied with the musical treat. More fulsome praise no artist could desire. As a contralto concert singer,

Mary Jordan needs no introduction. Her popularity with the Roselle people was evidenced in the cordial greeting with which she was received. It was not formal nor stilted, but a spontaneous ovation accorded a favorite artist. Her charm of manner, beautiful quality of voice, and especially her wonderful interpretation of her varied style of songs, made the evening enjoyable from her opening number until she responded to her last encore, singing by request Fay Foster's "The Americans Come!"—Newark Evening News, November 12.

Critics Endorse Edwin Hughes

Edwin Hughes has appeared twice this season with the New York Philharmonic Orchestra—on November 25 at the Waldorf-Astoria in a benefit concert for the Stuyvesant Polyclinic, and on December 5 at the regular subscription concert of the orchestra in Carnegie Hall. Press notices of the latter appearance follow:

Under Mr. Stransky, who is usually at his best in French music, Edwin Hughes played the second of the Saint-Saëns concertos. This work is fifty years old, yet when played as it was yesterday by Mr. Hughes and the Philharmonic, it showed not one wrinkle in its face. Least hampered of all the concertos, this master work has a fine future before it. From the cadenza, which oddly opens the work to the end Mr. Hughes played with beautiful tone, crisp, sparkling execution and genuine French esprit. The audience was delighted with the performance, especially after the piquant scherzo.—Evening Post, December 6.

Edwin Hughes played Saint-Saëns' G minor piano concerto with rare beauty of tone and clarity, wholly free from any suspicion of dryness.—Tribune, December 6.

The Philharmonic concert at Carnegie Hall derived its largest interest and yielded its greatest satisfaction in Edwin Hughes' playing of Saint-Saëns' concerto in G minor for piano and orchestra, a feature which found this eminent artist at his best and Conductor Stransky's fine orchestra in sympathy and musical alertness.—Morning Telegraph, December 6.

The soloist of the occasion was the esteemed pianist, Edwin Hughes, who played Saint-Saëns' second piano concerto. The beautiful sentiment of the first movement was brought out with telling effect, and the tarantella of the finale was brilliantly played. Mr. Hughes' playing was received with great applause, and he was recalled repeatedly.—Staats Zeitung, December 7.

Nielsen's Phoenix Recital a "Real Joy"

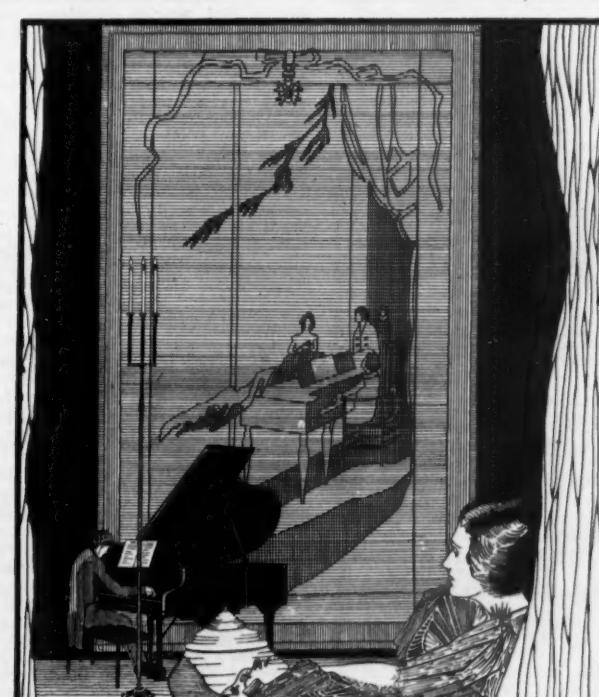
That Alice Nielsen and her art were properly appreciated when that singer gave a recital in Phoenix, Ariz., on December 19, was stated in no uncertain terms by Helena Redewill in her review of the event in the Arizona Daily Star. (Continued on page 62.)

ALFREDO MARTINO

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The eminent Vocal Teacher and Author of "The Mechanism of the Human Voice," announces that he has secured the following authorities for his faculty: Mr. CESARE SODERO, Conductor and Composer, will coach operatic repertoire; EDARDO TRUCCO, will direct and coach stage deportment. For Terms and Dates address



FAMOUS FOR THE GOLDEN BEAUTY OF ITS TONE, FOR NEARLY A CENTURY.

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LONDON HAS A BAD ATTACK OF RUSSIAN ART

(Continued from page 5.)

Here the Choral Union meets; here the May Festival is held; here visiting artists appear; here the Permanent Orchestra will give its concerts, beginning next season, and here in the meantime such improvised orchestras as can be got together fill in the empty time till then. Except for the war this permanent orchestra would long be in operation; but it will be readily understood that a body of men in the flower of youth could not be recruited, even in a city of a million, during such a time for anything but the grim business in hand. For, be it understood once more, this orchestra will not be imported. It will not be merely an English orchestra, but a Birmingham orchestra, and seventy-five per cent. of its members will be graduates of the local music school—that of the Birmingham and Midland Institute, standing right opposite the very town hall in which it will hold forth. Let Newark, N. J., Buffalo, N. Y., and Indianapolis and Kansas City et al. take note of this. Although a million strong, Birmingham has done without a permanent orchestra until now; now that it is to have one, it must be a native one. And Birmingham will take pride in it. In the meantime it has made such music of its own as it could: fine choral music chiefly, and popular concerts of all kinds besides.

I had occasion to hear one of these concerts last Thursday, the first concert of the "New Philharmonic Society," under Mathew Stevenson, a local amateur conductor who has gotten together quite a creditable orchestra of sixty-odd, engaged first class soloists, and undertakes to give everything from Sibelius to Puccini to an audience comprising all classes.

The house was filled. The "galleries" were occupied by the haute volé and the pit by "the people." The "people" were permitted to smoke. Their intense interest in music; their absolute silence, and their concert manners generally compared very favorably indeed with those of the metropolis. The pièce de résistance was Wagner, represented by "Wotan's Abschied" (thus noted on the program) and the "Tannhäuser" overture. The people showed no prejudice to the late enemy, but applauded with a zest that was refreshing. But Elgar's prelude to the "Dream of Geronimus" was as much liked and, I believe, sincerely appreciated. There was no trash on the program and the performance, properly appraised, was creditable to all concerned. The soloist of the evening, Mischa Léon, tenor, who made his debut in Birmingham on this occasion, earned enthusiastic approval.

BANTOCK THE HIGH PRIEST.

But on with the yarn. What the town hall is in buildings, Granville Bantock is among the people of Birmingham. He is the musical high priest of the city. His personality is the expression of that democracy in art which is so much talked about and so little realized. He, a composer—one of the foremost composers of England—lives his life in this city of the provinces, teaching, composing, adjudicating at song festivals, ministering to the musical wants of the community in its broader sense, for his influence is supreme not merely in Birmingham but in the Midlands, and to some extent in all England. He is probably the best-loved living choral composer of Britain. His works, whatever may be the ultimate judgment of them, aim at the expression of ideal things in a thoroughly modern, British and individual style. They are intricate, difficult and big both in conception and extent; yet the choral societies of Britain do not shy at them. The Glasgow Choral Union has just produced the biggest and most difficult of them—the choral ballet "Pan"—and, to the surprise of the composer, has given a complete and artistic interpretation of the work.

Professor Bantock received the MUSICAL COURIER's correspondent in his office at the Institute, and to explain the phenomenon, he led me through a labyrinthian way to the college refectory where students and professors dine together. One thousand five hundred of these are music students under Bantock's guidance, and among them a chorus and an orchestra have been formed, both conducted by him. He, moreover, lectures on music at the University five times a week. Withal he is robust and flourishing, and his kindly face, his white beard, with fading reddish tinges, and his corpulent figure are reminiscent of Brahms.

KELTIC CULTURE.

"It is an old English culture—this singing of the choruses, or rather Keltic, for the people in these countries are mostly of Keltic stock. They sing anything and everything, and sing it beautifully. No one knows the music of England who has not heard these choirs sing. In Wales, of course, it is best of all. Their native songs are famous the world over. But they, as well as the people of the northern shires, today sing the best of the world's music, from Bach down, as it is done nowhere else. It is my good fortune to have to adjudicate at their festivals. And I make it a rule never to adjudicate without choosing or helping to choose the music. And I chose Bach, Brahms, Cornelius—things like that; and of course the English composers, both the old a capella writers and the moderns."

This then, is the England that is so often said to be unmusical. No, London is unmusical, as every big city is unmusical—in the real sense. But England is musical and music-loving. It loves its kind of music just as France and Germany love theirs. It must be heard and lived to be understood.

RUSSIAN INFLUENCE FELT IN LONDON.

London, December 21, 1919.—Aside from the Anti-Dumping Bill (designed to keep German pianos and penny-whistles out of England), the Great Betrayal by Uncle Sam ("selling us a pup" Horatio Bottomley calls it), and the perennial "Irish Question" (known in Ireland as the "English Question"), British public opinion is still very largely occupied with Russia. Ever since the coming of the Russian Ballet, in 1913, which first convinced the English people that Russia was good for something besides furs and cigarettes, Russia has more or less continuously held the center of the international stage. Just now, the

failure of the O'Grady-Litvinoff negotiations has once more pushed it close to the footlights, and now that peace has broken out and everybody else except the United States Senate is settling down to it, Russia still remains the *enfant terrible* of the world.

Some day no doubt David Lloyd George or some equally great authority on Russian psychology will settle the great problem. Whatever the outcome, one thing is certain: Russia will always remain a factor of international culture. No man will henceforth pass for cosmopolitan unless he is as well informed about things Russian as about things French. For Paris, since the war, has as surely lost the intellectual monopoly as London has lost the financial priority of the world. The war has decentralized and broadened man's interests immeasurably. And it is the Russian influence more than any other, which has brought this about.

Nowhere is one more conscious of this than in London. Successive waves of "refugees" have come to England before Brest-Litovsk and after, and there are in London hotels representative Russians of every political persuasion—from Prince Youssopoff, who killed Rasputin, to Kerensky, and a cousin of Trotsky. In the shops and concert halls one hears as much Russian as one used to hear French before the war; literature, art, the fashions, and last but not least music, all are infected with the Russian microbe. What with the Russian Ballet at the Empire, the "Russian Isba" (upon which my esteemed colleague, Clarence Lucas, has already reported) at the Queen's Hall, Moussorgsky, Borodin and Stravinsky at Covent Garden, Tolstoy's "Reparation" at the St. James Theater, the Russian Musical and Dramatic Art Circle promoting what its title implies, not to mention Sir Henry Wood conducting one orchestra and Albert Coates—fresh from Petrograd—another, it is perhaps no wonder that a large part of the members of artistic professions are affected by an epidemic of Muscovites. The effects of this are already to be seen in the recent productions of the younger British composers, some of whom emulate Stravinsky as assiduously as they followed Debussy before. It is an easy guess that they will soon be as "fed up" with one as with the other, and then perhaps, we shall see the rise of the true school of modern British composition.

Meantime, however, the public is being educated up to Russian stuff, and to all appearances it is beginning to like it. It has crowded the Empire night after night for some six months, it patronizes Russian singers most generously, and it enthuses over Coates' interpretation of Scriabin as over nothing else. During the past week the MUSICAL COURIER's representative attended no less than five musical events that were predominantly Russian, not counting the "Isba," which, to judge by the detailed advertisement running in the papers, is so many things that I am only wondering what it isn't.

The first of my "Russian Week" was a song recital given by Vladimir Rosing, tenor—the last of a long series that has aroused very wide attention.

Whatever else he may look like, Vladimir Rosing does not look a singer. A little, frail man with close cropped hair, wearing the curious combination of a frock coat and a soft collar, he looked more like a socialist leader than the matinee idol of the London musical public. But his singing was a surprise. His fine, clear voice held one spellbound, both in his poetic interpretation of a gently cooing love lyric, when his voice seemed to fade away to mere airy nothingness, or a fiery battle song which caused one to marvel at his dramatic power. Together with his singing he employs a curious mixture of acting and facial expression which is rarely employed on the concert platform, and he gives one the impression of a man who actually feels the joys or sorrows of the people of his race.

In a program consisting of fifteen numbers, Glinka, Rimsky-Korsakoff, Moussorgsky, Tchaikovsky and Rachmaninoff represented the Russian element. It is interesting to note that the artist sang these songs in Russian, a fact which apparently did not prevent the audience from enjoying them as much as the French and English numbers of the program. This probably was partly due to his powers of expression and gesture, which made the bar-baric sounding language almost as intelligible as one's own.

A NEW COATES WORK.

The feature of the afternoon, however, was the first performance of Albert Coates' "Song of the Cossack." It was an extremely interesting work, and in Vladimir Rosing—to whom, incidentally, the song was dedicated—the composer found an able interpreter. The music was typically Russian, or, more specifically, Cossack. It demonstrated clearly that Coates is a man who possesses a rare understanding of the Russian spirit, and is able to reflect this spirit in musical terms. This slight sample is enough to make one wish to hear more of Coates, the composer.

Next to Rosing's came the concert given, with the aid of the London Symphony Orchestra, by Marguerite Nielska. Mme. Nielska, it may be mentioned, is not a Russian, but an Englishwoman. Someone informed me that she is the niece of Lord Asquith. Her name may be a by-product of the Russian craze, and possibly her rendition of Alabieff's nightingale was meant to complete the illusion. Of this, as well as of two arias by Gluck and Mozart, she acquitted herself as nobly as might be expected of the niece of a peer. For the rest she left the field to Mr. Coates, who roused the audience to an altitude pitch of enthusiasm with Scriabin's "Poem of Ecstasy." I feel, now that I have been led through this authentically inspired artistic outburst of utmost passion by one who has a true grasp of its meaning, that I have never really heard Scriabin before. I believe that an interpretation of Scriabin's works by Coates would be a revelation to America. He makes this amazingly intricate score appear as lucid as the Mozart overture that opened the concert, and he builds up climaxes of sound the like of which I have not heard before. The vision

that rose before one's eyes was the interior of an immense and lofty cathedral filled with super-earthly light, and vibrating to a universal choir of joy—true ecstasy.

MUSIC PART OF THE REVOLUTION.

It is not hard to believe the stories of hundreds of poor Russians, ordinary soldiers and sailors, stood bareheaded and immobile, as they were wont to do in their church services, listening to this music when Coates conducted it in Petrograd during the Revolution. Going to symphony concerts was one of the new experiences that the Revolution brought into their gray, pious lives. Music, to many of these people, has become what the church used to be; and so they stood, hours at a time, listening to Scriabin. And when it was all over, they would wait in line to shake hands with Comrade Conductor and ask him questions about it, perfectly intelligent musical questions. Credulous and illiterate, they never asked questions about the Church, the "Little Father," or vodka—their ecstasies of bygone years; but they do ask questions about Scriabin.

What a fascination "Boris Godounoff" must have for these people, understanding not only the music, so massive and simple and Russian, but the words as well! I heard "Boris" yesterday at Covent Garden and understood both words and music, better than ever before. For the opera was sung in English, beautifully enunciated, intelligible English, and the music, again conducted by Coates, seemed simpler and more gorgeous than ever—all except the Coronation scene, which was taken at a faster tempo than at the Metropolitan and thereby lost some of its sonority. Perhaps, too, the fact that it is played as the opening scene detracted from its effect; for the subdued, pious atmosphere of the monk's cell serves so well to set off the brilliance of the other. But most of all one missed the power and beauty of the Metropolitan's chorus.

WHY NOT IN ENGLISH?

All of this was more than offset by the fine handling of the orchestral score, and especially by the fact that one could understand the words. Whatever one may say in extenuation of the custom of singing an opera in original language becomes invalid in the case of "Boris" sung in Italian at an American opera house. Phonetically the rugged English accents surely make a better substitute for Russian than the soft, suave Italian. And when it comes to choosing between a translation that few can understand and one that everybody understands, it is difficult to say why the first is chosen. Of course, English sung by Italian singers has its drawbacks, but why on earth cannot a country as rich in fine singers as America do what England is doing under the stimulus of Beecham's enterprise?

Let me hasten to add that, except for the stage settings, the Beecham performance compared quite favorably with the Gatti-Casazza one. Augustus Milner as Boris, Powell Edwards as Pimen, and Frederick Blamey as the false Dimitri, were splendid vocally as well as dramatically, while Herbert Langley as Varlaam and Edith Clegg in the double task as the Hostess and the Nurse, carried off the humorous passages with fine verve and perfect diction—a most important factor in such scenes. To judge by the audience's appreciation of "Boris," this Russian opera is more than part of the current fad.

BIRDS OF A FEATHER.

Whether this applies to Stravinsky's "Nightingale" or not I will not venture to say. For my part I would give six Nightingales (genus operaticus) for one Golden Cockerel. That Rimsky-Korsakoff's delicious work served as a model to Stravinsky's "Chinoiserie" is as obvious as the fact that the latter is not on the same plane. It is unfair to judge a work from one hearing, but the performance of last Thursday (which was part of my Russian spree) did not encourage a quest for hidden beauties. Conducted by Eugène Goossens, Jr., with the remarkable precocity for which he is already famous, and the sympathy for that sort of music which one would expect from the composer of the "Chinese Variations," the presentation seemed to lack nothing that could reveal all the cleverness, transparency and sentiment—mock or real—of the score. With the exception of the ever recurring Fisherman's song, of which one would soon grow tired, and the Nightingale's, which is a charmingly exotic bit of coloratura, there is nothing in the three short acts that would appeal to the established sense of beauty either in melody or harmony. Whether a more sophisticated taste will crave this particular kind of caviar remains to be seen. What we miss most, however, is any reflection of the charming satire of Anderson's fairy tale that served as the basis of the opera. In its quasi-serious, symbolical treatment it more often succeeds in being silly.

Again the audience showed by its applause that it was either more Russianized or musically advanced than we, but our hunch is that it is all more or less in line with the great London demand for samovars.

The Russian Ballet, which served as finale to the Russian week, gave on this occasion its last performance of the present season. Its success here may be judged from the fact that Sir Thomas Beecham has engaged the whole Diaghileff outfit to fill in thirty of the eighty nights constituting the next London "grand season." Sir Thomas is at present pushing a principle—opera in English—which flies in the face of convention. Flying in the face of convention, backed by court and society, is not profitable; hence something is needed to bolster up the treasury, and that something is the Russian Ballet. For no one, not even the court, is free from the Russian touch. Is not Queen Alexandra the sister of the Russian Dowager?

NO BALLET IMPROVEMENT.

Aside from the addition of Karsavina, the ballet is no better than it was on its American tour. Whether it ever been any better I don't know. In America we took it for granted that it must have been much better to arouse all the excitement of which we felt the reverberations in advance. Some of us felt cheated when the realization did not equal one's expectations. True, neither Nijinsky nor Karsavina were there to begin with, but then this ballet was to be different. It did not depend upon mere stars. The whole principle of it was new, inherently artistic—an ensemble that could not fail

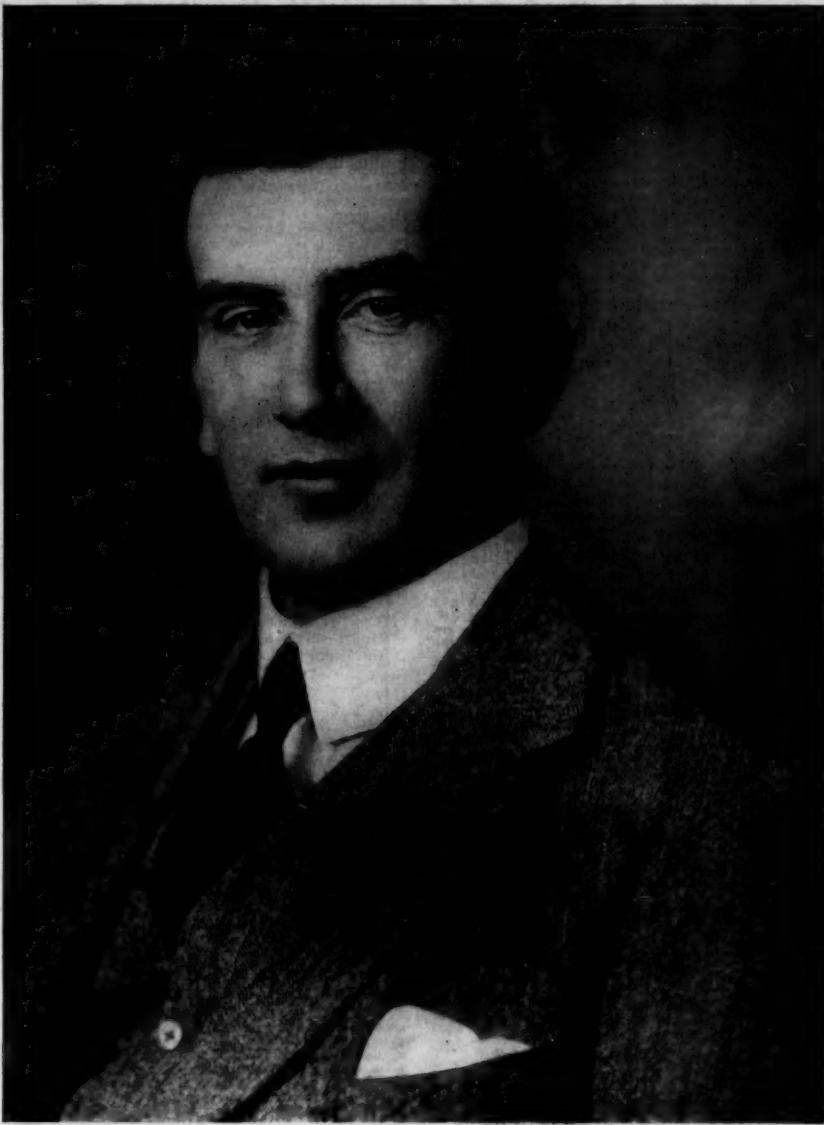


Photo © F. A. Swaine, London

ALBERT COATES.

The Anglo-Russian conductor, late director of the Imperial Opera, Petrograd, whose conducting both in symphony concerts and in opera is one of the sensations of the London winter season. One of his latest compositions—"Song of the Cossack"—was most enthusiastically received when presented by Vladimir Rosing, the popular tenor, at his recent recital referred to in the current London letter. His reading of Scriabin's "Poem of Ecstasy" with the London Symphony Orchestra is called by César Suerchinger "true ecstasy" and he also expresses his belief that Mr. Coates' interpretation of Scriabin's works would be a revelation to America. (See London letter on page 5.)

because it embodied the very creed of an art that was the last word in modernity and good taste. . . . Well, we expected too much. Pavlova had spoiled us for mediocre dancing, and some of her décors and stagings quite took the edge off Diaghileff's. Pavlova did not pretend to be anything but a prima donna toe dancer, and she fascinated as every genius fascinates. Our own Isadora Duncan had given us an accomplished exposition of plastic expression to which the Russians could add nothing. And the result was that America did not rave the way Paris and London had raved over the Ballet Russe. We refused to be hypnotized, and no doubt M. Diaghileff thinks us barbarians for it. But the moral is simply this: "It does not pay to over-advertise"—even in America.

As for London and Paris, the hypnotic spell is still on. The enthusiasm that first swept the highbrows and bohemians off their feet has now seized the hoi polloi, as is evidenced from their patient waiting in queues along Leicester Square, for admission to the pit, and gallery, and from their vociferous expression of pleasure after they get inside. The company is largely the same that we know, the orchestra fair, and quite as capable under its English conductor Adrian Boult, as under Monteux and Ansermet. The decorations are also in the same style, only more so, and there is a notable staleness about the repetition of Bakst clichés. A new note is struck by the décors for Stravinsky's "Fire Bird," by the great Spanish expressionist Picasso, which makes up for the poverty of the choreographic ideas in this ballet. Stravinsky's music and Picasso's décors are really quite enough in themselves.

The rest of the program, the perennially pretty but boresome "Sylphides" and the Bolm-less "Scheherazade" are nothing to write home about. But the latter reminded me of Pierre Vidal's recent criticism in the *Monde Musical*. On hearing Rumsky-Korsakoff's work in the concert hall he curses the Russian Ballet, for he finds that he can no longer enjoy this charming work without thinking of the sultana Ida Rubinstein, the negro slave Nijinsky etc., etc. "Is this," he asks most pertinently, "what Nicholas Andreievitch Rimsky-Korsakoff dreamed about?"

Be it noted, moreover, that the hypnotism is beginning to wear off in London as well. One heretic, writing in one of the daily papers the other day, expressed his utter

disgust over the latest addition to the Ballet's repertory Satie's "Parade"—heading his criticism "A Parade of Silliness." Another protests against the wilful distortion of perfectly good music for ballet purposes. After hearing what was alleged to be a representation of "Carnaval," he decided that it was not by Schumann at all but probably by another fellow of the same name?

For my part I wish the Russian Ballet would stick to things Russian and keep its hands—or feet—off things that were not intended for ballets. And after the hypnotism has worn off, and the Russian craze as well, London will find a true valuation for it. The power of its influence can hardly be over-estimated, and some of that influence is no doubt permanent. Russia, as I began by saying can not be left out of the international calculation—neither in politics nor in art.

CÉSAR SÜERCHINGER.

Musicale at Aschenfelder Studio

The new and sumptuous Aschenfelder Studio at 118 West Seventy-ninth street, was the scene of a brilliant and charming musicale the evening of January 9. The program, carried out by artist-pupils of Mr. Aschenfelder, was enjoyable throughout, both as to choice of selections and rendition of the numbers. Ida Dalcher and John Saxe, whose artistic work has often been commended in these columns, opened the program and were enthusiastically received. These were followed by Florence Hebron, whose lovely voice showed to advantage in selections from "Tosca" and "Madame Butterfly." This number was followed by Irving Harris, a newly discovered and promising lyric tenor, who is making rapid progress under the able tutelage of Mr. Aschenfelder.

The assisting artist of the evening was Miss Horowitz, violinist, who played several numbers with much taste and finish.

Bloomfield-Zeisler to Reappear

Fannie Bloomfield-Zeisler, after several years' absence from the local concert platform, will make her reappearance in an orchestral concert on Friday evening, February 13, at Carnegie Hall. The orchestra will be under the direction of Victor Herbert. Earlier in the season Mme. Zeisler toured considerably in the Middle West.

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OPINIONS OF THE PRESS

(Continued from page 59.)

zona Republican, a portion of which is reproduced here-with:

The concert of Alice Nielsen, properly called "America's Favorite," was a real joy, from the air of Mozart to the last "Good Bye" of Tosca." An evening of song," the program stated, and charming and inspiring song it was to all the enthusiastic listeners. As a pure lyric soprano Miss Nielsen stands pre-eminent today, with a voice so clear and true that one marvels to find not one false intonation, not one flaw of delicate shading and exquisite pianissimo. For a singer to be before the public for as many successive seasons as Miss Nielsen and show a voice as fresh and flexible as hers now is, is an enviable position for any artist to hold. It is another example of the well known truth that if one sings properly, the voice should always retain its purity and freshness of tone. One's voice should be as young as one's face, and for youthful appearance and voice, no one today can rival Alice Nielsen.

The program was well adapted to the natural equipment of the artist, a program of lyric songs, such as Miss Nielsen stands supreme in, and given in charming and gracious manner. For brilliancy of tone and stirring passion, "The Sea Hath Its Pearls" showed Miss Nielsen's voice at its fullest. This jewel of a program song is written by Mr. Griselle, Miss Nielsen's accompanist, who assisted her most ably.

Namara Triumphs with Leading Orchestras

The appended press tributes concerning Marguerite Namara's recent appearances with three of the leading symphony orchestras of this country—the Minneapolis, the Cincinnati, and the New York Philharmonic—testify eloquently to her success as an orchestral soloist:

Marguerite Namara, as soloist of the evening, added not a little to the honors won at one of the concerts a year ago. She sang "Deh vieni non tardar," from Mozart's "Marriage of Figaro," and "Ah, fors e lui," from "Traviata." Mme. Namara is singing better than a year ago, when she sang the same song; her runs are clearer and her breath control is improved. She sings with the utmost ease, her voice is full and powerful.—Minneapolis Morning Tribune, December 20, 1919.

Elegance of musical phrasing is her character mark. As charmingly done as the rest was the first extract of the artist, the gavotte from Massenet's "Manon."—Minneapolis Journal, December 20, 1919.

A glorious young voice never before heard in St. Paul was that of Marguerite Namara, American soprano, soloist with the Minneapolis Symphony Orchestra. Mme. Namara's voice is supposedly lyric, but to me it appears truly dramatic, displaying a magnificent



NAMARA,
Soprano.

robust and an unwavering pitch that speak volumes for the young woman's future. It also is richly warm, befitting an ardent temperament, and is used in a way to reveal a fine intelligence.—St. Paul Pioneer Press.

Of her appearance with the Cincinnati Symphony Orchestra in Dayton the papers said:

Mme. Namara, slenderly girlish and with the intonation of youth, was enthusiastically received.—Dayton Daily News, December 16, 1919.

The soloist disclosed a fine lyric soprano of flute-like quality, which she used with much intelligence. She won a real ovation.—Dayton Journal, December 16, 1919.

As soloist with the New York Philharmonic, Carnegie Hall, December 10, 1919:

Marguerite Namara, whose lyric soprano voice seems almost too powerful for her slender beauty, gave great pleasure in her singing of "Ah, fors e lui," from "La Traviata." She has an individuality of style and a variety in her tone that is altogether fascinating. Her rippling coloratura was free and lifting and she sang the lyric passages with profound feeling.—New York Evening Mail, December 11, 1919.

Genuine Distinction Marks Gittelson's Art

An exceptionally well selected and delightfully presented program was that given on Friday afternoon, November 7, by Frank Gittelson, the new violin member of the faculty of the Baltimore Conservatory of Music. Herewith are reproduced a few of the tributes paid to Mr. Gittelson by the Baltimore press of November 8:

Gittelson has an unusually well developed technic, possesses a splendid control of the bow and agile fingerings. Combined with his is an originality of expression.—Baltimore American.

Mr. Gittelson is a virtuoso of commanding power, his playing being characterized by a very beautiful and expressive tone and by brilliant technic.

His art has much about it of genuine distinction, a fact which his performance of the monumental Bach unaccompanied chaconne in itself amply proved.—Baltimore News.

He is an admirable artist and his performance was marked by much beauty of tone and by a finished artistry.

In the interesting "Havanaise" of Saint-Saëns, which he played superbly, there was a quiet, poetic feeling expressed in his art that was very satisfying.—Baltimore Sun.

Gorno Brothers Please Dayton

Romeo Gorno, pianist, together with his brother, Giacinto Gorno, gave an unusually interesting program for the MacDowell Society in Dayton, Ohio, on the evening of December 5. Following are two press excerpts from leading Dayton papers:

The MacDowell Society of Steele High School achieved prominence in the public eye the past week through a noteworthy concert given in the high school auditorium Thursday evening, presenting Signors Romeo and Giacinto Gorno, of the artist faculty of the Cincinnati College of Music. Announcement of the appear-



ROMEO GORNO,
Pianist and teacher.

ance of the noted brothers had packed the auditorium, and the program, many numbers of which were in Italian, was a triumph of musicianship. Giacinto Gorno, baritone, opened the program with arias from three favorite operas, and these, with the lighter numbers which followed, displayed to advantage his great versatility. Both in his accompaniments and solo numbers, Romeo Gorno gave a truly remarkable performance, his "Burleske" written by another brother, A. Gorno, meriting a storm of applause.—Dayton Journal, December 9, 1919.

Romeo Gorno, the pianist, has a facile touch, a digital expression of the Latin race which brings such enthusiasm to its first love music, and the baritone of Giacinto, full and resonant and appealing in its measures, more than satisfied in the numbers chosen. The one brother was accompanist to the other, thus bringing into closer relationship the voice and piano with the sympathetic understanding each for the other.

The program was more than one would expect to be presented to a younger organization, but the arias sung by Signor Giacinto were of such timbre, such excellence, that they could not give the students something to consider in their own musical studies. The "Burleske," composed by Signor Albino Gorno and played by his brother Romeo, was delightful in its quaint and joyous expression, the notes seeming to understand the need of expressing to young people the underlying thoughts of the composer. The entire program was one of the things rarely heard, containing as it did the severely classic and the melodiously classic as well, the brothers Gorno fully realizing what their presence meant to the members of the MacDowell Society. Encores were generously given and joyfully received.—The Dayton Sunday News, December 7, 1919.

Raymond Wilson Delights Up-Staters

Raymond Wilson, pianist, recently has been appearing in upper New York State cities with much success. On December 9 he played at a concert given by the Drop Forge Social Club, of Utica, after which the music critic of the Observer of that city wrote as follows:

Mr. Wilson held his audience by a remarkable mastery of expression and technic. He knows how the masterpieces of the great composers for the piano should be interpreted, and he has a sufficiently individual touch to eliminate the suggestion of a second hand performer.

December 15 found him performing in Syracuse under the auspices of the Community Recitals. Of the impression he made in that city, the appended paragraph from the Syracuse Journal will give some idea of its nature:

He played with his accustomed brilliancy and feeling, and was recalled again and again following each appearance, and was compelled to give two encores. Mr. Wilson is a great favorite with Syracuse audiences and acquitted himself last evening with great honor.

Another Macbeth Triumph

Invading Minnesota again on her middle Western tour, Florence Macbeth even surpassed her splendid triumph at St. Paul, this time at Minneapolis, and what the important journals of this "go ahead" city said in consequence is of much interest. One of them, the Tribune, under date of October 20, wrote:

It was a fortunate coincidence—if, indeed, it was a coincidence—that gave Florence Macbeth to Minneapolis on the day that the city welcomed back her orchestra... The "Bell Song" from "Lakmé" by Delibes, seemed written especially with her voice in mind, and its flutelike quality and astonishing flexibilities and resiliences were afforded ample opportunity for demonstration. More effective was the encore she used after her Rimsky-Korsakoff aria, an old English song by Bishop entitled "Lo! Here the Gentle Lark." The agility with which that coloratura voice of hers swept its winging flight through various cadences, dipping, soaring and twisting about in Immelman turns, provoked from the audience a savage refusal to let her leave the stage... So closely and uniquely does Miss Macbeth trespass upon the provinces of the birds that, should

the birds ever organize and insist upon a closed shop, the head of the Minnesota Nightingale will be the first demanded.

No less enthusiastic was the Minneapolis Journal of the same date, which commented as follows:

Miss Macbeth's voice seemed to have gained in power without losing its girl-like timbre, while her skill of coloratura singing once more asserted its excellence in the Hindu "Bell Song" from Delibes' "Lakme" and the hymn to the sun from "The Golden Cock" by Rimsky-Korsakoff. Miss Macbeth made a positive hit in Bishop's "Lo! Here the Gentle Lark." . . . Frank Gray's "Dreams" was enhanced, too, by a lovely closing note in altissimo, followed by "Annie Laurie," which Miss Macbeth sang endearingly to the harp accompaniment of Henry J. Williams.

The remaining papers of the city all add their praises, the Daily News saying, among other eulogistic comment:

At her second appearance with the orchestra as soloist Florence Macbeth won a notable success, singing with all the beauty of voice and facility of execution that has made her one of the most acceptable vocalists.

Ornstein Triumphs with Boston Symphony

Unprecedented and unusual was the reception which Leo Ornstein received as soloist with the Boston Symphony Orchestra at Philadelphia, Washington and Baltimore. The Philadelphia Public Ledger called his appearance one of the most important events of the season. The Baltimore Evening Sun, in the course of its observations stated that:

The audience got an opportunity to hear a magnetic and brilliant artist who unites a tremendous technic with temperament and profound sentiment, and who invested his performance with a wealth of color and breadth of tone that imparted a real thrill. His broken octaves in the second movement proved to be something of a revelation, while his runs are like the sighing of the wind through trees, rising to a tempest or sinking to a barely audible murmur. With all of his astonishing facility, he is exceedingly virile and vibrant and his interpretation of the number can, in truth, be called authoritative.

J. O. L., in the Baltimore Morning Sun, had this to say in his review of the concert:

Ornstein is unquestionably one of the most interesting of the younger virtuosi. . . . His performance made a very profound impression on the big audience, for he attacked this American concerto with a fine, expansive style and a rich, dynamic appreciation, playing throughout the work with great brilliance, poise and intellectual appreciation.

The Washington Post said:

Ornstein played the MacDowell concerto with brilliant technic, rich tone and tremendous climaxes. The last movement was taken at an astounding tempo, and the pianist gave out scintillating scales and arpeggios which sometimes startled his hearers by their perfection.

At the close of the Baltimore concert Ornstein was immediately engaged for a recital later in the season, and there are two concert managers now competing for Ornstein's services in the capital city for either this spring or early in the fall.

Seidel's Music "Charms" Utica

The Daily Press of December 18 of the above mentioned city carried good sized headlines about Toscha Seidel's recital there on December 17. The sub-heading of the article read: "Noted violinist exhibits his wizardry of genius." A portion of the article proper follows:

Seldom is there a player endowed with such a capacity for feeling. Although especially marked in the Hungarian and gypsy dance airs, the quiet, meditative numbers were wonderfully enhanced by this and emotional endowments working in another mood and giving them a plaintiveness impossible to affect. These gentle strains were especially enjoyable as reliefs to the high pitch of abandon which was instantly called out by rapid measures. The virtuosic displays of an intensity rare and wonderful came naturally, perfectly answerable to the demands of the text. The tendency to exaggerate in execution was not translated into the music. Mere emotional excesses were absent. It was a perfect consonance between the music and its interpretation, made possible by playing of the type of Kreisler's. Seidel is possessed of a temperament that turns with facility from one mood to another, is sensitive to the slightest variation in rhythm and sense.

The music critic of the Herald-Dispatch of the same date wrote:

Running with temperamental beauty from the slow, easy rhythm of the languorous, sensuous music that characterizes the gypsy love songs and sets the blood pounding in one's temples by its heated perfection, Toscha Seidel last night swayed his huge audience at his will, this way and that, being forced time and again to return and bow to the thunderous applause. The concert was given at the Lumber Theater, under the auspices of the B Sharp Club.

The deep emotional capabilities of the player were startlingly evident, and he could put his whole soul into the quiet, meditative numbers of the vivacious and thrilling Hungarian or gypsy dance airs. Seidel seems oblivious at times of his audience, swaying away with wonderful grace and lofty rapture in his music, swaying with easy facility from the passionate abandon of the whirling rhythm. His playing was likened to Kreisler's, but he is in himself a genius, his art that of no one but himself, and the faultless technic belongs to Toscha Seidel only.

Farrar Instantly Wins Hearts of Hearers

Amparito Farrar, appearing in recital in Paterson, N. J., on November 21, was spoken of in the highest terms in

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the Paterson Morning Call of November 22, the accompanying lines being extracts from the review in question:

Miss Farrar is equipped with a beautiful soprano voice, which is wide in range. In Alvarez's "La Partida," she reached high "C" with seemingly no effort whatever. Her coloratura work in "Clavelitos," by Valverde, was a pleasing contrast to the lyric qualities she displayed in her other numbers. Other selections given in a similarly charming manner by Miss Farrar were "Ouverte Tes Yeux Bleus," Massenet; "Hymn to the Sun," Georges; four of the Bainbridge-Crist Chinese Mother-Goose Rhymes; "Venetian Song," Tosti; "Golden Crown," Gantvoort, and "The Heart Call," Vandepool. The last named selection was sung so admirably that nothing but an encore would satisfy the audience.

"A well filled house greeted Amparito Farrar, soprano," says the Amsterdam Evening Recorder of November 25, after the soprano's appearance in the second of the concert series being given in the Amsterdam Theater. The report then continues, in part, as follows:

Miss Farrar, when she appeared for her first solo number, "Bird Song" from "Flagracci," instantly won the hearts of her hearers by her youth and charm. She sang throughout simply and unaffectedly, with a grace and delicacy and perfection of technic which was delightful. The perfect naturalness of her manner and her absolute lack of "airs" were refreshing. Miss Farrar has a clear, limpid voice of wide range which is absolutely under control. Her high notes were peculiarly bell-like, while there was a warmth and richness in all her tones. She sang intelligently, with delicacy and feeling, and her trills and scale work were admirable.

Werrenrath's Voice One of Rare Lyric Quality

Reinald Werrenrath made his second appearance this season with the Symphony Society of New York in Baltimore, the first appearance having been in Washington, D. C. He sang the "Qui Done Commande" aria from "Henry VIII" and the dramatically impressive "Russians," by Daniel Gregory Mason, set to words by Witter Bynner. In speaking of the performance at Baltimore, the Sun of that city of November 27 says:

Mr. Werrenrath has an entirely satisfying diction, and as the timbre of his baritone is very beautiful, he made a deep impression with his reading of the unfamiliar "Qui Done Commande" aria, which is from "Henry VIII" and he later projected in a most sympathetic and appreciative way the five poems describing incidents of Russian life by Witter Bynner, for which the setting has been made by Daniel Gregory Mason.

After the baritone appeared as soloist with the Detroit Symphony Orchestra in Cleveland, Ohio, on November 28,

the dailies of that city printed, among other complimentary things, the following remarks:

The soloist was Reinald Werrenrath, who, as always, maintained his super-excellence as an artist in an operatic excerpt of Saint-Saëns and a group of songs by Daniel Gregory Mason. I have previously intimated that, as far as my judgment went, he is the most finished baritone on the present concert stage. His voice is of rare lyric quality, and he uses it with consummate art and interpretative intelligence.—Wilson G. Smith, in the Cleveland Press.

Mr. Werrenrath is one of Cleveland's prime favorites. He has sung here many times, but not often enough for the pleasure of his admirers. His mellow, resonant, warmly textured baritone has never been heard here to better advantage and his interpretive powers were never more impressive than on previous occasions, which is saying much. Mr. Werrenrath delivered the songs with an absolute appreciation of their content, with a dramatic potency and a vivid portrayal of their moods—varied, indeed, yet all filled with a brooding melancholy or an overpowering despair—that roused his hearers to storms of applause, so long continued that Mr. Gahrilowitsch paid the singer the unusual—never so deserved—compliment of asking him to repeat the last song of the series. It was a triumph of interpretation, and of the vocal art, as well.—James H. Rogers, in the Cleveland Plain Dealer.

Tenor Finnegan Is Always "On"

John Finnegan, the tenor, has returned to New York following a series of personal triumphs as soloist with the Paulist Choristers such as few singers attain. "Marvelous Celt," "wonderful voice," and "very beautiful voice" are some of the journalistic phrases found in the following press excerpts:

John Finnegan sang in his inimitable manner. He sang a Donizetti aria that was an anachronism in such a program. In tone and phrase there is no better tenor on the concert stage than this Irish Celt. It is never "off again, on again, gone again, Finnegan." It is always "on." Marvelous Celt, that.—Pittsburgh Post, December 11.

A particularly pleasing number was the tenor solo by John Finnegan. Mr. Finnegan has a wonderful voice. It is by far the finest tenor voice ever heard in New London. His rendition of this number was beautiful, and his audience would have greatly appreciated an encore. He has a truly wonderful voice.—The Telegraph, New London, Conn., December 29.

John Finnegan, tenor, made an excellent impression both in his solo work and as chanter in the choral numbers. He is gifted with a voice which combines power and rare beauty of tone, which won him rounds of applause, especially after his magnificent interpretation of the aria from "La Bohème." Two delightful encores

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were also enjoyed, "Macushla, Your Sweet Voice Is Calling" and a humorous bit, "Next Market Day."—Evening Gazette, Worcester, Mass., November 29.

Mr. Finnegan scored strongly. He has a tenor voice that at times brought John McCormack to mind. It is of exceptional range and the singer has it under perfect control. As chanter with the choir, in the first half of the program, his work suggested only partially his real ability as soloist. The pleasure of hearing him alone came in the second part, when he gave the dramatic aria, "Che gelida manina," from "La Bohème," following this with two encores, "Macushla, Your Sweet Voice Is Calling," and the delightfully humorous little "Next Market Day," an old Ulster song.—Daily Telegram, Worcester, Mass., November 29.

Perhaps the best solo number on the entire program was the aria from "La Bohème" by Mr. Finnegan. It is seldom that a soloist of such real talent is carried with an organization such as the Paulist Choristers.—Evening News, Akron, Ohio, December 10.

He has fine control of a very beautiful voice, which he displayed in the exquisite pianissimo finish of "Macushla," which he sang for his first encore, the second being an Irish ditty whose homely humor was greatly enjoyed by those fortunate enough to be near the stage.—The Courier-Journal, Louisville, Ky., December 12.

It is a safe assertion that no better tenor singing has been heard, in Akron at least, than that of John Finnegan. His name would faintly indicate that either he or his ancestors hailed from Ireland, and his singing at all times bore a closer family resemblance to that of a certain other famous Irish tenor.—The Beacon Journal, Akron, Ohio, December 10.

Crawford Noble Possesses Robust Tenor Voice

One of the most promising of the Regneaus students, and there are many exceedingly fine voices studying with this master, is young Crawford Noble, tenor, who was soloist for the New Rochelle Choral Club in December. The Pioneer remarked that those who missed hearing him missed a treat, saying "he possesses a robust tenor voice of wide range and power, and a most pleasing stage presence and command of the art of interpretation." Continuing, that journal printed this:

One of his most effectively rendered songs was "Life," written by Pearl G. Curran. Members of the club were disappointed that Mrs. Hugh Curran was not present to receive the congratulations



CRAWFORD NOBLE,

Tenor, whose success at the New Rochelle Woman's Club reflects credit on his singing teacher, Joseph Regneaus.

which would have been showered upon her after this young artist's splendid rendition of this beautiful song.

Mr. Noble is one of the most promising tenors of the younger set and bids fair to win a high place in the world of art. The club hopes to have the pleasure of presenting Mr. Noble to the general public at a later date, feeling assured that New Rochelle will appreciate the rarity and beauty of his remarkable voice. Mr. Noble expects to make an extended tour of the West and South in the spring, which will be his initial professional appearance on the concert stage.—New Rochelle Pioneer.

Comments on Emery's Fifty Minute Musicales

Herewith are reproduced a few of the many encomiums which have appeared in the dailies throughout the country and refer to the Fifty Minute Musicales which Moritz Emery is giving with so much success:

Technical mastery united with intensity of feeling and real emotional power, together with a spontaneous and natural directness

of expression, gave Mr. Emery's recital an individual note of strong and genuine appeal.—St. John Globe, St. John, N. B.

Mr. Emery is a remarkably talented performer of strong individuality.—Troy Press, Troy, N. Y.

Musical intelligence and temperament and a vivid imagination were revealed in all his interpretative work.—Evening News, Newark, N. J.

He played with much brilliancy and dramatic power.—Public Ledger, Philadelphia, Pa.

Subjoined are extracts from personal letters which Mr. Emery has received after appearances at various musical clubs, schools and colleges, where the pianist's services are in particular demand:

What great pleasure your unusually well selected program gave! If children could frequently hear the best music, so adequately rendered and so well arranged in so attractive and short a program, their love for it would of necessity grow by leaps and bounds.—Mrs. E. H. Maher, Principal Mrs. Maher's Private School, Lansdowne, Pa.

The concert on May 14 was one of the most delightful events of our club year. . . . We hope we may have the pleasure of hearing you again in the near future.—Mary E. Hinkson, President New Century Club, Chester, Pa.

Your sympathetic and artistic expression always delights us.—Mrs. A. B. Geary, President the Woman's Club, Media, Pa.

Sorrentino Makes Portland Hit

Umberto Sorrentino, the tenor, has returned to New York following a tour through the New England States, appearing in New Hampshire, Maine, and elsewhere with great success. From a mass of press notices lauding his



UMBERTO SORRENTINO,
Tenor.

singing, his warm temperament, his prepossessing stage presence, etc., are selected two from Portland, as follows:

Umberto Sorrentino has a tenor voice of delicious quality, light and beautifully flexible throughout its wide register and managed always with exceeding skill.

In the Italian songs there are always fascinating melody and surpassing sweetness. Form and polish make this very essential and no phrase is marred by a touch of the commonplace. It is pure song, song of softest accents, while full and rich and liquid with tender expression.

For the larger arias Mr. Sorrentino has a more impassioned utterance and there is compelling power in his utmost reaches, the tones being beautifully vibrant and ringing.

In all of the numbers given the "Tosca" aria and "O Sole Mio" perhaps made the deepest impression. Lovely and bright were the opening measures of the Puccini aria, suddenly changing to a minor strain and finally coming to a passionate and despairing close.—Portland Daily Press.

There was nothing of the frigidity of the weather manifest in the welcome which was accorded Umberto Sorrentino, the wonderful Italian tenor.

That Signor Sorrentino is a charming stage figure everyone knows who saw him on his previous visit to this city, but every one did not know, until it was proved last evening, how much he has improved in his art in the years just past. He has an

unusually fine voice, and he sings in the vivid and passionate style that appeals to his audiences everywhere.

"He takes the heart out of one," said one woman who sat with the tears rolling down her cheeks during one number when the singer was rendering a Neapolitan song which seemed to have filled her with a yearning for the home country far, far away, and made more beautiful even than it is by the light of memory and heimweh.

Signor Sorrentino has voice and method and temperament, and again temperament. He is vivid—the word expresses him exactly—and he is poetic in the highest degree. It is no wonder that his countrymen adore him and that those who are not his countrymen come very near following suit.

Sorrentino was generous with his encores, which were emphatically demanded.—Portland Daily Eastern Argus.

"Faust" at Hunter College

Harriet Barkley as Marguerite, Miss Vermont in the double characters of Siebel and Martha, Mr. Fastovsky as Faust, Mr. De Hieropolis as Valentin, and Pierre Remington as Mephisto, combined to make the performance of "Faust" at Hunter College, January 15, a most enjoyable affair. The perennially popular work drew an audience



Hall Photo

HARRIET BARKLEY,
Operatic soprano, who sang in "Carmen" and "Faust" at Hunter College.

which filled every seat in the auditorium, with listeners perched on window sills and radiators, lining the walls, and even sitting on the edge of the platform. For the first time at these affairs, there was dramatic action throughout the entire work. Deserving of first mention is Harriet Barkley, an altogether winsome and lovely Marguerite of beautiful voice, who knew every note of her music, solos and ensembles, and acted the part with splendid naturalness and effect. Her partner, tenor Fastovsky, has a fine voice, and thunderous applause rewarded him for his high B flats and C, as well as both singers in the garden scene. Miss Vermont is an intelligent, reliable singer and actress. Mr. De Hieropolis sang Valentin with fine expression, acting well, and Mr. Remington received a warm welcome (he has sung frequently at the opera affairs), and proved that he deserved it by the way he sang and acted Mephisto. Dr. Fleck as usual was the keynote of the whole affair; his unctuous humor, never failing an anecdote, and the gift of combined wit and wisdom which is his, kept the big audience interested every moment. Apropos of a point he wished to make, he told of the distinguished Episcopalian bishop who could not find his railroad ticket. Later, the conductor said, "Never mind, everyone knows you; it is all right." "No, it isn't all right," said the bishop; "unless I find it I don't know where I'm going."

Miss Barkley and Mr. De Hieropolis both received their operatic training at the Aborn Opera School; it was a notable fact that they knew exactly what to do and when to do it, redounding credit on the thoroughness of their schooling.

Mr. Longo played such accompaniments as only a sympathetic pianist who knows his score and knows singers could offer.

"Rigoletto" is to be given Thursday evening January 22.



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PACIFIC SLOPE

(Continued from page 52.)

NOTES.

George Copeland with the Duncan Dancers appeared recently in Seattle in the delightful program which this combination of artists gives. The large audience was especially enthusiastic over Mr. Copeland's playing of many modern numbers.

Marie Gaschweiler presented a large class in recital at the Fine Arts Hall on January 2. These young students gave a very good account of themselves and their teacher in the varied program rendered.

Everhardt Armstrong, music critic, formerly of Philadelphia, has taken the place of Walter Anthony on the Post-Intelligencer. Mr. Anthony, who has gone to California to take charge of the publicity of a large picture production, expects to return to Seattle in the spring.

Calvin Cady, of the normal faculty of the Cornish School, has gone to New York, where he will conduct a class for six weeks and give lectures at the Teachers' College of Columbia University.

G. R.

RUTH ST. DENIS CONCERT
DANCERS DELIGHT IN PROGRAM

Company to Go on Western Tour

Los Angeles, Cal., January 9, 1920.—There is no feeling quite as fascinating as that of looking into the future. To the observing, the performance of Miss St. Denis' Concert Dancers at Egan's Little Theater was not only a well thought out and well carried out program, but also a glimpse into the future relations of dance and music. It marked a new standard for the people's appreciation of dancing and a long stride forward to the proper recognition of the dance as a serious art.

The program was divided into three parts, the first and third parts being devoted to the dance and the second to song. The technic of the nine girls is so much a part of them that their bodies are a perfectly tuned instrument upon which their emotions play according to their individual expressions. Ellis Rhodes' pleasing tenor voice made an appropriate contrast to the dancing, while Pauline Lawrence deserves especial praise for her careful and spirited accompanying. Looked upon as a whole, the performance could be likened to a marvelous piece of mosaic of which Miss Lawrence and Mr. Rhodes were brilliant and essential bits of color.

The company is to start on their Western tour the end of January, after which they will return to Los Angeles preparatory to rehearsing a new program for their Eastern tour in the fall of 1920.

J. B.

Music at Smith College

By Gertrude Gane.

Whether we think of ourselves as individuals or as a community, we know that music is rapidly becoming more and more an integral part of our daily life. No one can dispute this fact. The ever increasing number of concerts, recitals, operas and musical organizations of every description testify to it. Children must do their daily tasks. Music schools of every sort are filled with pupils. The colleges and universities, especially of the Middle West and the West, are giving to music full recognition as a subject equal in rank with other subjects.

The study of music is but the study of another language with which to read the thoughts of great and inspired souls. The founder of Smith College had the vision. From its very beginning Smith has held an almost unique position among colleges of the first rank in the matter of music. In 1872 the trustees published their first statement. It contained this paragraph:

"More time will be devoted in Smith College than in other colleges, to Aesthetic Study, to the principles on which the Fine Arts are founded, and, finally, to a familiar acquaintance with the work of the great musical composers, and to the acquisition of musical skill." Three years later the college was opened to students.

Although no longer, as in the early days, are "lectures upon art and music required of all students for graduation," Smith has remained faithful to her convictions. Believing that the curriculum "has been arranged on the basis of principles and with reference to the methods which educational experience has proved to be adapted to the fulfillment of the clearly defined aims of a college of liberal arts," music has been given a dignified position in the college curriculum.

Under the able leadership of Professor Henry Dike Sleeper, the Department of Music has held to its ideals. It has grown steadily in popularity and efficiency. From a mere handful of teachers, the faculty has been enlarged to about thirty members. Instead of a small number of theoretical courses, there are now many: Appreciation of music, harmony, musical analysis, composition, history and many others that one would expect to find offered at such an institution.

Also, the entrance requirements in music are far more difficult today than they used to be. Former President Burton, of Smith, now President-elect of Michigan University, once said that he considered these requirements

perhaps the most difficult of all the subjects. For this reason and also because the secondary schools are not yet fully in sympathy with allowing music to be offered as an entrance subject, it is only the particularly talented pupil who braves the ordeal of the examination.

As Smith, like many other colleges and universities, credits music in all its branches toward the academic degree, the music student feels naturally a seriousness toward the art such as she could not feel throughout the high school course where special music work is only tolerated. Nothing would give music study a greater impetus than to make it a properly graded, skilfully taught and duly credited subject in the preparatory schools, where, as Professor Sleeper says, "hands and voices and minds are in the pliant and receptive condition best adapted for foundation work in music."

The student who wishes to take in college the courses in practical music, is obliged to take the same examination as she who offers music at entrance, except that no knowledge of harmony is required. Elementary practical work is not given at all.

The regular courses are supplemented enthusiastically by the various other musical activities, wherein the students get methodical drill as well as "aesthetic study." The choir, the glee club, the college orchestra, all have their stanch supporters, and the result of their work is excellent. Within the last two years a new choral group has been formed under the skilful direction of Ivan T. Gorokhoff, the former leader of the Russian Choir. Already has his remarkable work scored success.

Smith College was once the pioneer. She no longer stands alone in her position of placing music, both theoretical and practical, in the curriculum of the cultural college.

Tour to Coast for New York Philharmonic

A coast to coast tour, the first in its seventy-eight years of uninterrupted music-making in America, is now being planned for the New York Philharmonic Orchestra, the oldest symphonic organization in the country, and the third oldest in the world. The tour is also the first trip further West than Detroit that the orchestra has made since 1915, when the Philharmonic successfully undertook an extended middle western and southern journey. For those cities, therefore, which are farther away from New York than the somewhat restricted district usually covered by the orchestra's short yearly trips, the proposed coast to coast tour will be not only a new opportunity, but one which may not present itself again for many years.

The American critic, James Gibbons Huneker, who is now writing for the New York World, has declared that "the history of the Philharmonic Orchestra is the history of music in America,"—and with justice; for the New York Philharmonic is antedated only by the London Philharmonic and the Vienna Philharmonic, which were organized a few years previous to the dean of American musical institutions. It is also noted for having the longest list of famous conductors of any orchestra. On its record pages are names that stand out in the musical development of Europe and America—names that read like a hall of fame in musical history.

Its first conductor of international fame was Carl Bergmann, who was a pioneer in introducing the music of Wagner to symphonic audiences in this country. Theodore Thomas, whom all Americans revere as a man who did more to spread the love of good music in this land than any other one person, was conductor of the Philharmonic for many years. After Theodore Thomas came Anton Seidl. At the time of Seidl's death he had been conductor of the Philharmonic for eight years. Among other famous conductors who have wielded the baton over this famous institution are Colonne, Wassily Safonoff, Henry Wood, Gustav Mahler and Josef Stransky.

The Philharmonic has gradually extended its activities until now the members of the orchestra devote practically all their time to the work of the organization. Rehearsals are held daily during the season, and about sixty concerts are given by the Society in Greater New York.

David Mannes Conducts Orchestra

The first of a series of four free orchestral concerts donated by John D. Rockefeller, Jr., was given in the Metropolitan Museum of Art on Saturday evening, January 10. An orchestra consisting of selected musicians from the various local symphony orchestras, under the able direction of David Mannes rendered a program which comprised: Overture, "Merry Wives of Windsor" (Nicolai), two movements from the "New World" symphony (Dvorak), "Dance of the Blessed Spirits" (Gluck), "Spring Song" (Mendelssohn), Russian National Dance, "Kamarinskaya" (Glinka), ballet music from "Feramors" (Rubinstein), March of the three Kings from the oratorio, "Christus" (Liszt), andante from string quartet (Debussey), waltz from suite for strings (Tchaikowsky), and Wagner's prelude to "Lohengrin" and prelude to "The Mastersingers."

The management of the Metropolitan Museum of Art displayed great wisdom in again securing the services of so excellent a musician as Mr. Mannes to conduct these concerts, a feature of which is the care taken in selecting the programs. They contain music of a high order ex-

clusively, and as rendered at the first concert, it is safe to predict that the patrons may look forward to an exceptional treat for the rest of the season. Other concerts of the first series are scheduled for January 17, 24 and 31.

A second series of free orchestral concerts, conducted by David Mannes, will be given at the Metropolitan Museum of Art on Saturday evenings during the month of March.

Harriet McConnell and Her "Composite" Mother

"The natural bond between a mother and a daughter ought to create a sympathetic and receptive frame of mind, so that as a pupil one ought to acquire, and subsequently assimilate, knowledge imparted by the teacher-mother to a greater degree than in the case of the average teacher and pupil." This is the contention of Harriet McConnell, the young American contralto who is a proven example of this theory.

Mrs. McConnell, who has been her daughter's only vocal teacher, differs with mothers who claim they cannot get the same attention and response from their children as they do from strangers. She feels that as her daughter, so succinctly expresses it, "There is a complete understanding between mother and me that permits of a wider latitude of criticism with the sensitive and personal element eliminated. The idea of institutional routine has always created a cold unbending atmosphere which prevented me from absorbing the finer details of study. Of course there are teachers outside of schools and conservatories, but excellent though they may be and undoubtedly are, they cannot create the receptiveness I get either consciously or unconsciously when working with mother."

"I have had a number of voice trials with a view to study, but never went any further than preliminary arrangements. Everything seemed so disconcerting. The precision with which things are done is too geometrically routine to be artistic. In most studios, one waits one's turn in a hall or reception room with a small table and an odd magazine or two. There is never anything comfortable or cheery to tend to put the pupil in a receptive frame of mind. The walls are but a collection of meaningless photographs dedicated 'To the greatest of teachers' 'From your grateful pupil,' 'To the maestro,' etc. It is the same in every studio I have ever been in. On the stroke of the hour the secretary tells you mechanically without looking up from her desk that 'It is your turn next.' Everything is timed to the dot. After the lesson, you are hastily bid adieu with equal precision to permit of the 'next turn' at the expiration of the allotted thirty minutes."

"The accompanist is one who does not know your tempo or interpretation and often cares less, and no matter how clever he may be, he cannot possibly give as good support as someone who works with you constantly, who knows your interpretation and gives you individual and undivided attention."

"An experienced singer often sings in spite of an accompanist which a student finds difficult, and yet most of the successful concert singers engage their accompanists by the season in order to avoid the local pianist who is not familiar with his work. The accompanist is one of the great drawbacks in a studio. Another objectionable feature is the teacher who invariably tries to project his own interpretations instead of developing the poetic and musical meaning derived by the singer's own understanding of a song. Suggestions from experienced teachers are often invaluable and many times helpful in making the pupil see a greater depth of beauty than he might ordinarily develop, but teachers as a rule are not content with mere suggestions. They have been successful on the concert or operatic stage for years and therefore your success will be equally great if you emulate them. So they argue. I cannot put into a song what I do not get out of it, and that is why I cannot imitate or sing along prescribed lines. Mother has always insisted on using my ideas instead of forcing hers on me. The result has been delightful for us both, as we have retained our independence of thought which always makes for development and progress."

"I consider myself a very lucky girl to have a composite mother, teacher, accompanist and, best of all, a companion and pal, all in one. I think I am unique in the musical world today with my so-called 'composite mother.' Indeed, we are, as Milton says, 'happy in our mutual help.'

Bauer and Thibaud with Metropolitan Bureau

The Metropolitan Musical Bureau, F. C. Coppicus, manager, announces that Harold Bauer, pianist, and Jacques Thibaud, violinist, will be under its management for the season of 1920-21. The bureau has already announced that it controls the destinies of Pablo Casals, cellist, for that season. Bauer and Thibaud will appear separately, in recitals and with orchestras; also in joint recitals with each other, and, individually, in joint recitals with Casals; and all three of them will appear together.

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FINE "RIGOLETTO" PERFORMANCE STAGED FOR BALTIMORE

(Continued from page 10.)

and the personal interpretation that he lends to the old masters. It is always the composer plus Kreisler.

FLONZALEY QUARTET'S CONCERT LAUDED.

Lovers of chamber music received a rare treat, November 21, in the performance of the Flonzaley String Quartet in the fourth recital of the season at the Peabody Conservatory. The program was an exceptionally delightful one, and under the guiding hand and brain of Adolfo Betti was performed with a wonderful unity of purpose not found in the average quartet. There was evident that exactness of balance and agreement of nuance that, coupled with perfection of execution and an emotional vitality, proclaimed the quality of musicianship embodied in the quartet.

With the exception of Ugo Ara, who joined the Italian army over a year ago and has not returned to the Flonzaleys, and who is succeeded by Louis Bailly, the personnel of the organization remains the same as in former years—Adolfo Betti, first violin; Alfred Pochon, second violin; Louis Bailly, viola, and Iwan D'Archambeau, cello.

The quartet by the almost unknown composer, Albert Le Guillard, was well received, serving to bring into strong relief the inner voices of the orchestra, and was almost orchestral in effect. The work as a whole is brilliant, the second movement, *lent et calme-vif*, showing marked originality of style. The cello in this number fills an important and beautiful part, and lends decided strength to the musical structure. Smetana's difficult quartet in E minor was given with almost matchless art and observance of all technicalities, yet with rich expression; but it was in the largo cantabile *e mesto* of Haydn's quartet, No. 5, that the warmth and intonation of the Flonzaley's playing was most evident. In absolute harmony were the four instruments, each being exactly tempered to the whole. The number was so vociferously applauded that the players were obliged to give an encore.

JULIA CLAUSSEN DELIGHTS IN RECITAL.

At the Peabody Conservatory, on December 5, a recital was given by Julia Claussen, mezzo-soprano. The hall was crowded, with people standing in the rear of the room, who left fully satisfied. The artist's luxuriant voice, which is so well under control, captivated the audience at once, and her temperamental nature, that sensed the mood of each number on the varied program and interpreted it accordingly, was a source of keen delight. She was loudly applauded and responded by repeating several numbers, among them "At the Ball," Tchaikovsky, and "Floods of Spring," Rachmaninoff. Her pure enunciation of the English language in these numbers was particularly pleasing. The program served to bring out the many splendid qualities of her voice, its lightness and richness, as well as depth, its dramatic possibilities with its simplicity.

The concert was opened with "Lascia Ch'io Pianga," from "Rinaldo," Handel; "Hindou Chant" Bemberg; "Les Papillons," Chausson; "Infidelite," Hahn, and "Le Moulin," Pierne, all given with artistry and beauty, and Saint-Saëns' aria from "Samson and Delilah" closed the recital. The wide range of her voice was especially noticed in "Floods of Spring," the low notes of which were round, full and vibrant. Campbell-Tipton's "The Crying of Water" was given with the fine breadth of feeling the text demands, and a "Cradle Song," by Schneer, so different in its sentiment, was sung with a softness and tenderness of tone, so simple and beautiful that it made a direct appeal. This was followed by that passionate number by the same composer, "Inter Nos," colorful and almost elemental in its strength. Throughout the entire concert she was sympathetically accompanied by Nicolai Schneer at the piano.

MOISEIWITSCH DISPLAYS MUSICALSHIP.

The brilliant Russian pianist, Benno Moiseiwitsch, was heard January 2 at the Peabody Conservatory before a large and enthusiastic audience. Much applause followed each number, but with rare good sense and judgment he declined to give any extra numbers until the close of the concert, when several were given.

His program, which was well selected to display his admirable technic and temperament, opened with Bach's chromatic fantasia and fugue, followed by Beethoven's sonata "Appassionata," Schumann's "Carnival Scenes," a group from Chopin, and Brahms' intermezzo in A major and variations on a theme by Paganini.

Free from all mannerisms, the gifted Russian held his audience by the excellent quality of his playing. His emotionalism is well in check. His crescendo is never thunderous, and his playing never leaps beyond the bounds of art, although there is a freedom in the expression of even such masters as Beethoven that is decidedly refreshing. Most remarkable of all his traits of musicianship is the singing quality of tone.

HUGE AUDIENCE APPLAUDS HOFMANN.

Majestic was the performance on December 12 of Josef Hofmann, who appeared at the seventh Peabody artist recital. Enthusiasm rose to a great height at the pianist's manipulation of the keyboard. The huge audience that packed every available space, and crowded even on to the platform close up to the piano, pressed around the stage after the program and applauded vociferously one after another encore.

The pianist seemed to draw inspiration from the well merited praise of the audience, and played with excep-

MUSICAL COURIER

ional freedom and sureness of touch, the singing quality of the tones produced being very remarkable. His rendition of Chopin's "Polonaise Militaire" was stirring and swept the hearers along with the martial strains of the music. It was not on the program and came as a delightful surprise. Two preludes by Rachmaninoff, given as encores, also showed the strength and wonderful reserve of the man, for never once were the tones harsh, even in the loudest passages.

The classical breadth and lofty character of Beethoven's sonata in A flat minor, op. 110, was fully observed by the artist in his rendition of the number, and the swift movement of Weber's "Perpetuum Mobile" was such as to make one hold the breath and marvel at the suppleness of the fingers that could give with such clarity and beauty such a composition. It was almost electric in its effect. Chopin's impromptu in G flat major, too difficult for the average technic, was given with expressive and subtle art. He seems well qualified to be an interpreter of this composer and seems to embody the very spirit of Chopin. Other numbers included on the program were Dvorsky's "Penguienne," "East and West," and "The Sanctuary," Strauss-Godowsky's waltz from "Die Fledermaus," and Debussy's "Soirée dans Grenade."

MAX ROSEN'S RECITAL PLEASED.

With the practiced ease of a more matured artist, Max Rosen, the young violinist whose fame is steadily increasing, played on December 19 at the Peabody Conservatory before a large and enthusiastic audience. His unaffected style and imaginative qualities won much approval.

Impelling is the ability of the boy of not more than nineteen years of age, who has worked his way to fame by sheer merit, and displays more than mere technical power, although he possesses the latter. He has real art in him and manifests a large capacity for even further development. His poetic temperament was decidedly noticeable in his rendition of Saint-Saëns concerto in B minor, especially in the close of the second movement, where the violin simulates the voice of a flute.

Mr. Rosen's own composition, "Romanza," given as one of the numbers on the program, is sufficient proof of his creative ability. It is artistically balanced and pleasing, and was well received by the discriminating audience. Kreisler's "La Gitana" was evenly given, as was also a mazurka by Chopin-Kreisler. Vitali's chaconne, a pastoral by Scarlatti-Franko, and Kuzdo's "Scherzo Bizzare." R. N. H.

(See later Baltimore news on page 33.)



REFLECTIONS FOR SERIOUS PIANO STUDENTS

By Sidney Silber

Head of the Piano Department of the University School of Music, Lincoln, Neb.

The two most insistent universal appetites are soul and physical hunger, which, unappeased, cause undernourishment, hence lowered efficiency. Music is the milk (perfect food) of the soul. High class piano playing is one of its most important ingredients.

The eccentric and exotic virtuoso will continue to have the highest commercial value so long as the general public is attracted to personalities rather than to art per se.

If you cannot be satisfied unless you become a great interpreter, there is something vitally wrong with your ideals and ideas concerning the art. There is a place of usefulness for any one who knows more about some one thing than other people. Just a few of the elect spirits ever know the most of any one thing in any age. It is well worth while to be a loyal follower in any great cause.

Anyone who can play freely (tempo rubato) can also play in strict time (metrically), but not the reverse. Nevertheless, it is advisable to master strict time before attempting tempo rubato.

The trouble with most teachers is that they insist upon a slavish regard for indicated tonal values long after the necessity for such observance has ceased.

Your playing, from a purely lyric standpoint, is either musical (cantando), non-musical (unemotional and anti-lyric) or unmusical (incorrect from the standpoint of metrics), accentuation and inflection.

Like many ministers, numerous teachers chant their wisdom in monotony.

Tell me what make of piano you prefer and I will tell you what kind of a pianist you are.

Time may be money, but it is never music.

One of the most tragic realizations of life is to discover that the world at large is not possessed of the same high idealism which invariably surrounds the young during their formative period. However, it is well to remember that the world progresses only through faith and idealism, even though the spiritual leaders and idealists never become millionaires.

You can live just as long without music, but not as well.

One reason why many renowned artists and composers achieved individuality of expression is because they did not allow academic tradition and routine to enslave their souls.

Did it ever occur to you that while an artist's rendering of a short phrase might, in itself be metrically inexact, it might yet be highly musical? The question is: "How is the phrase related to preceding and following phrases—does the artist think in large or small units?"

The printed page is, after all, only a conventionalized version of the creative artist's spiritual and emotional experience. The crucial problem of the re-creative artist is to vitalize the text. This can be done only through the exercise of creative imagination on his part, plus the equipment with which to express it.

High class piano playing requires the finest co-ordination of all god-given faculties in finest combination.

Piano teaching is a failure when it does not tend to develop and round out the student's character and soul life.

You may change your disposition, but not your temperament.

Do not condemn some individuals in an audience for applauding so loudly that which they do not comprehend when their desire is to be favored with a simple encore—but it is humiliating to the artist just the same.

Perfect musical education, like perfect love, may be analyzed, but to synthesize—ah, there's the rub.

Music's profoundest mission is its appeal to idealism. When it is looked upon as a mere time-killer or pleasant entertainment, its highest ends are defeated.

The brain is the mind's stomach. If you bolt your food (sense perceptions) you will certainly have to suffer from indigestion—half education.

There can be no real education or culture if you persist in worshipping the letter of art and disregard the spirit.

You get out of a lesson just what you put into it.

It is easier to get lost in public piano playing than to lose oneself in it.

Bencheley Pupil's Remarkable Progress

What better endorsement could any vocal teacher wish for than the following, which a pupil's mother sent to M. B. Bencheley, so delighted was she with the progress her daughter had made after only a short duration of tuition:

DEAR MISS BENCHELEY:—My interest in educational work prompts me to investigate special methods of technical training which bring to light originality in design and recognized fulfillment of purpose. I had learned of your successful work in voice training from "Ten City students, and while your method is also well advertised by pupils from neighboring states, yet it is in your analysis of voice action and constant repetition of the Intoning Exercises, with your explanation concerning breath pressure, that I find the secret process which has wrought so marvelous a change in my daughter's instrument voice in a few months of study. I am heartily in sympathy with her enthusiastic appreciation of the ease with which this work has been accomplished—but that overworked word—Method—does not fully account for the artistic training noticeable in the interpretation of songs which experienced artists elect for recital programs; with only a few months of technical practice an artistic interpretation of Mignon's song "Connais-tu le pays" would seem an impossibility.

I am convinced that work so remarkable can only be accomplished with an immature voice, by a teacher who possesses the rare gift of Genius, which means much more than "the capacity for infinite pains."

My interest in educational work is not limited to stated hours for professional service, and although your analysis of voice action is copyrighted, it should be republished in educational journals—even though they may not be directly affiliated with musical interests.

Cordially yours,

(Signed) MARGARET HUTTON ABELS.

All Parts of Country Want May Peterson

May Peterson's phenomenal successes in California, in the Middle West, in the East and in the South have been heard of frequently, and more recently her Canadian tour, which included Montreal and Toronto.

Just recently also Miss Peterson appeared in Poughkeepsie, in New Brunswick, N. J., at Rutgers College, and in Brooklyn with the Apollo Club, winning the hearts of her audiences and the unanimous praise of the critics in each city. Re-engagements for the season 1920-21 are already coming in and the present season is booked solidly through the month of February.

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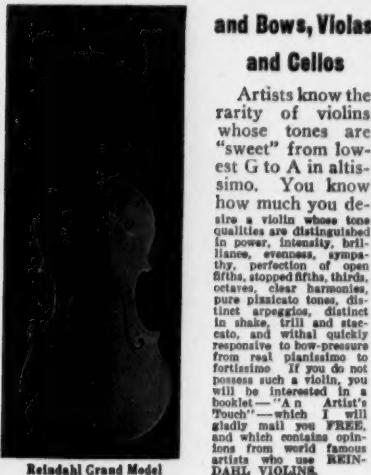
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